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FASHION

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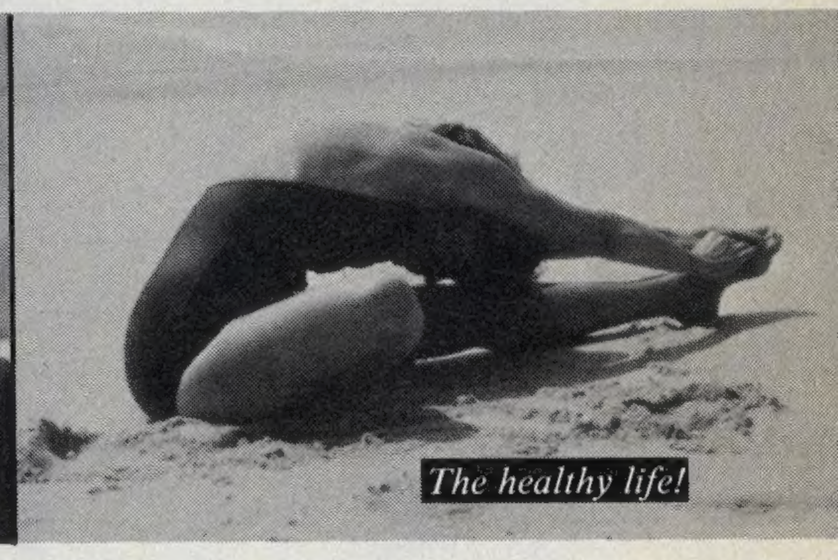
Brooke . . . in the red!

A Royal romance



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The Bikini Beckons Again: Bill Blass

The bikini is back.
Better than ever.
And with Bill Blass working out the little details, you know it's bound to be novel.

From our Preview '82 collection, the two-piece in two colors—teal with a flirt of grape flounce.

Bandeau and string-tie bottom, both in nylon/Lycra® spandex for 6 to 12, 36.00.

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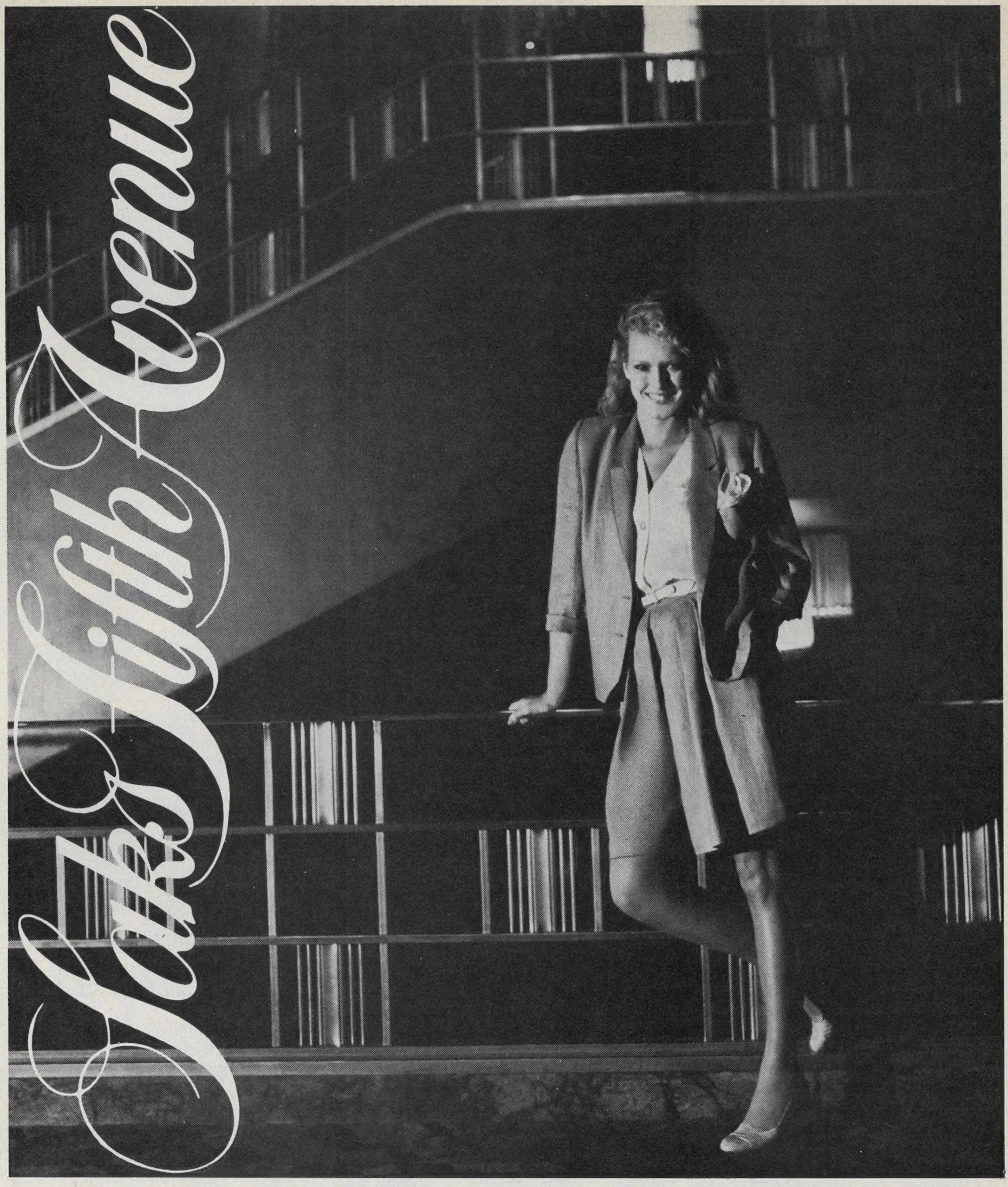

From Donna Karan and Louis Dell'Olio...Anne Klein's Great Linen Realignment.

The classic linen suit, re-designed, re-aligned! by the master-talents at Anne Klein. Here, photographed at Radio City Music Hall in New York, all the clean, spare, key elements to the suit still exist. But now for the turns! The jacket becomes an unconstructed shirt-like shape with a dash of cutaway hem; $230. Replacing—up-dating!—both pant and skirt, the culotte; $130. And completing this merger in tan, an ivory linen short-sleeved shirt simply vee'd; $130. All, for sizes 4 to 10. In the Anne Klein Corner...where we are all the things you are.

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Marshall Field's

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swimsuit collection

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alex chatelain

casual components by perry ellis. in shades of honey and cream.
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Celebrate! Celebrate the return of a legend, when you turn a corner and find the new Bonwit's back at the hub of Manhattan. There, projecting fashion as theatre as never before. There, inspiring you to begin your own special celebration — a fragrance like crystalline brilliance of Calandre from the new Paco Rabanne. The scent that's bold and sparkling enough to start you off on your own legend. 7.50 to 90.00 Perfumes

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Celebrate with us! Turn a corner and find a legend, the new Bonwit Teller legend at 4 East 57th Street. And create a legend of your own with this romantic masterpiece by Oscar de la Renta. A breathtaking handbeaded white silk organza with great, pouff-y puffed sleeves. For very, very grand openings (in the spirit of Bonwit's return to Manhattan). The Designer Salon

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Rouge

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Estée Lauder on "cleansing"

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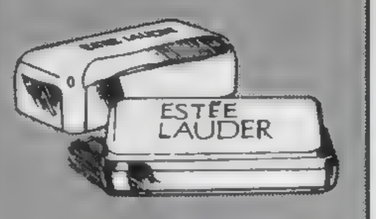
Introducing the cleansers in Estée Lauder's new

Swiss Age-Controlling

Read carefully; see which product is right for you.

Product Name		Composition Highlights	Function
	New Thorough Cleansing Gel	non-soap oil-free pH 5.5 non-alkaline	A clear space-age gel for normal to oily skin that rinses off to leave your skin feeling fresh, clean, vital.
	Basic Cleansing Bar n/o	non-soap starch—*enhances mild cleansing* dextrin—*enhances mild cleansing* pH 6.0 non-alkaline	A highly effective rinse-off bar for normal to oily skin that gives you the soap-and-water method of washing without any of the drawbacks.
	Basic Cleansing Bar n/d	non-soap starch—*enhances mild cleansing* dextrin—*enhances mild cleansing* butterfat—*moisturizer* pH 6.0 non-alkaline	A highly effective rinse-off bar with added moisturizer to give normal to dry skin our very mildest clean of all.
	New Tender Creme Cleanser	non-soap allantoin—*softener* squalane—*replenishes sebum loss* pH 6.0 non-alkaline	A tissue-off cleanser for normal to dry skin that cleanses and exfoliates extremely gently and barely leaves a trace of itself on your skin.

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Skincare Program

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ESTĒE LAUDER

"It's amazing how a little emerald can make your friends green with envy." Lauren Bacall

Some jewels say fashion. Others, success. But emeralds say it all.

They are *au courant* and classic. Rich yet reserved. All at the very same time.

Nobody knows this better than Lauren Bacall. She adores them, collects them and wears them constantly. So it should come as no surprise that Lauren Bacall knows the most magnificent collection of emeralds can be found at Fortunoff, the source.

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Helen Galland

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President
Bonwit Teller

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Your Letters

Is it 1981 in Illinois?
When I saw "Between Us" by Lorraine Davis in the February 1981 issue, I realized it's been a long time since we've expressed our thanks for your regular inclusion of pro-ERA items.

. . . Here in the hustings where we're still doing battle to bring Illinois into the 20th century on this, we need the kind of support you're giving us. We need to know people in ratified states are doing things to help us. Having spent more than eight years trying to get the ERA ratified, our own citizens are tired and short of cash. But far more than a simple majority of us favor ratification according to all opinion polls. Unfortunately our recalcitrant General Assembly has chosen to require a three-fifths majority of its membership for approval, thus thwarting the will of most U.S. citizens. I cannot tell you how frustrating it is.

Despite the conservative sweep elsewhere, the Illinois legislature was not decimated of ERA supporters during the last election. Indeed, recent events have encouraged us to intensify our effort during the current session of the General Assembly. If we can stay solvent, we can continue to pursue ratification until our goal is achieved. Grace Kaminkowitz
Vice President, ERA Illinois
Chicago IL

Music to our ears
Under the highly sensitive baton of Vogue's Maestro Martin Gersh, my wine drinking has progressed from the percussions to the strings. However, even with regular rounds back with the brasses, it has put me in the red! Encore!
Thor Rinden
Brooklyn NY

Seattle "promotion"
With reference to Liz Stout's article "Personal: New Life, New You" (February 1981), in which she mentions *(Continued on page 96)*

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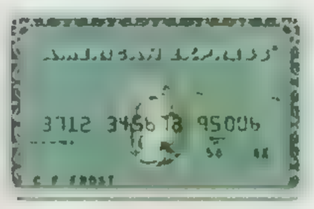

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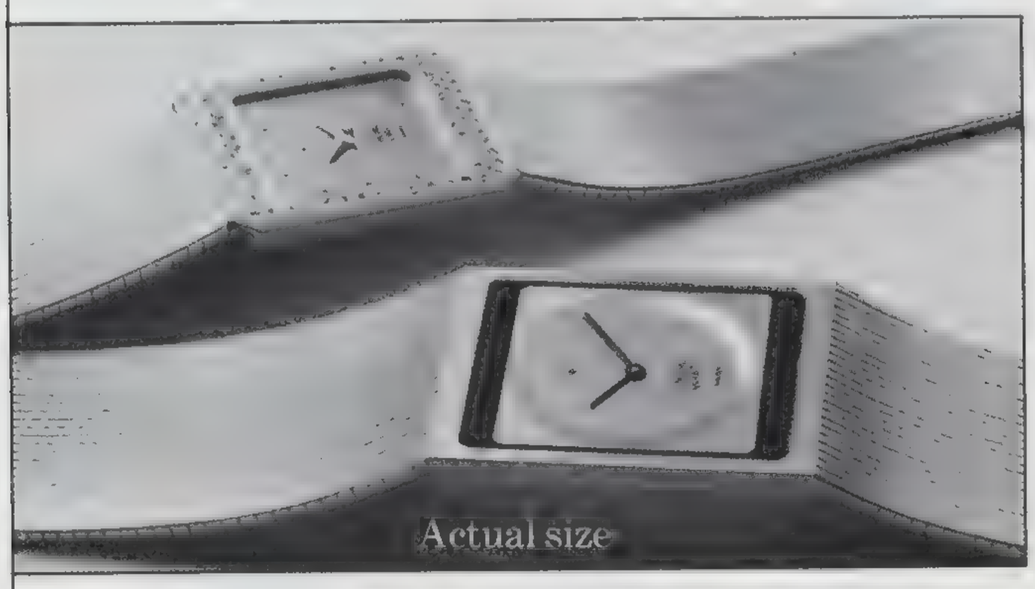

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The wonder of twins in a winning new book. . .heavenly art. . . restaurant discovery—for spring

movies
BY REX REED

The Postman Always Rings Twice
Starring Jack Nicholson, Jessica Lange; directed by Bob Rafelson

Welcome to the fourth movie version of James Cain's hot 1934 novel—a shocker in its day, and why not? Sex, lust, greed, adultery, murder, blackmail, and betrayal were its lurid components, the Depression its setting; and the hungry mobs who lived on squalid tabloid headlines, cheap detective novels, soap operas, and unemployment breadlines devoured its sensationalism like nickel Hershey bars.

Movie censorship codes prevented the book from reaching the screen in the righteous U.S.A., but Michel Simon starred in a 1939 French version called *The Last Turn* that has never been shown in this country; Luchino Visconti made his directorial debut with an Italian version called, appropriately, *Ossessione,* filmed in 1942 but not released in America until 1976 because he never bothered to secure permission for the film rights; and MGM finally got around to its classic version

Jessica Lange and Jack Nicholson wrestle with their consciences in "Postman"

with John Garfield and Lana Turner in 1946. Now the tires that have carried this heavy-breathing potboiler to turgid glory are being retreaded and the rubber is wearing out. *The Postman Always Rings Twice* is half-dead from exhaustion, yet still it fascinates the men who make movies. The question is why.

For one thing, its themes are the stuff movies thrive on. Sexual obsession is always good for publicity. Courtroom drama works, too. And audiences never tire of murder and mayhem. Director Bob Rafelson *(Five Easy Pieces)* also figured the real eroticism of the novel had never been caught on film, so with Production Code restrictions more relaxed today than at any previous period in movie history, there might never be a better time to let it all hang out. If only the best-laid plans had worked out, this 1981 rehash might have added up to something meatier than yesterday's mashed potatoes. Alas, it just lies there, a lumpy, unappetizing mess that just reminds me how much better movies used to be.

If you saw the Garfield-Turner version, you already know the story of Frank, a drifter with an empty past and no prospects for the future, whose road came to a dead end when he signed on as a mechanic in a seedy gas station and lunchroom owned by a dumb, gullible Greek immigrant named Nick and his dreamy, ambitious sex-kitten wife Cora. Frank wants Cora. Cora wants financial security. Together, they murder Cora's husband and almost hang for their sin, but are saved in the nick of time by the greed and corruption of crooked lawyers and insurance companies, only to find themselves damned by the aftermath of fate.

In Rafelson's remake, the idea is to build an atmosphere of smoldering sexual tension—a natural hothouse where a dark plot can fester and explode into erotic violence. But all of that graphic sex and nudity so hotly publicized during the film's production seems to have been the work of a press agent injected with hormones. John Garfield suggested sexual frustration by a sweat-soaked forehead and a tight jaw, and all Lana Turner had to do was emerge from the bathroom with a turban around her head and drop her lipstick on the floor to send the audience into a frenzy. Today, Jack Nicholson looks cheesy and in need of a shampoo, and there are stretches when he seems on the verge of falling asleep from boredom. Jessica Lange, the girl from *King Kong,* works hard, but lacks the range to shift from bitterness to raging sensuality in the course of a single scene. Lana Turner was a girl you could kill for; Lange reminded me of a Nabokov nymphet stranded in a roadside diner.

The sex scenes in David Mamet's script are too terse to involve the viewer, and so full of rage, brutality, and pain that they never become remotely erotic. Worse still, the title no longer makes sense. In both the novel and the 1945 film, Cora, widowed, lonely, remorseful, and pregnant with Frank's unborn child, finally learns the meaning of love but then dies in a tragic automobile crash. The final irony is that Frank goes free after committing a real crime, but goes to the electric chair for a murder he didn't commit. Thus, the title—meaning if the postman doesn't find you home the first time, he'll come around and ring later. This movie ends with Cora's death, reducing the irony of Cain's title to a banal puzzlement.

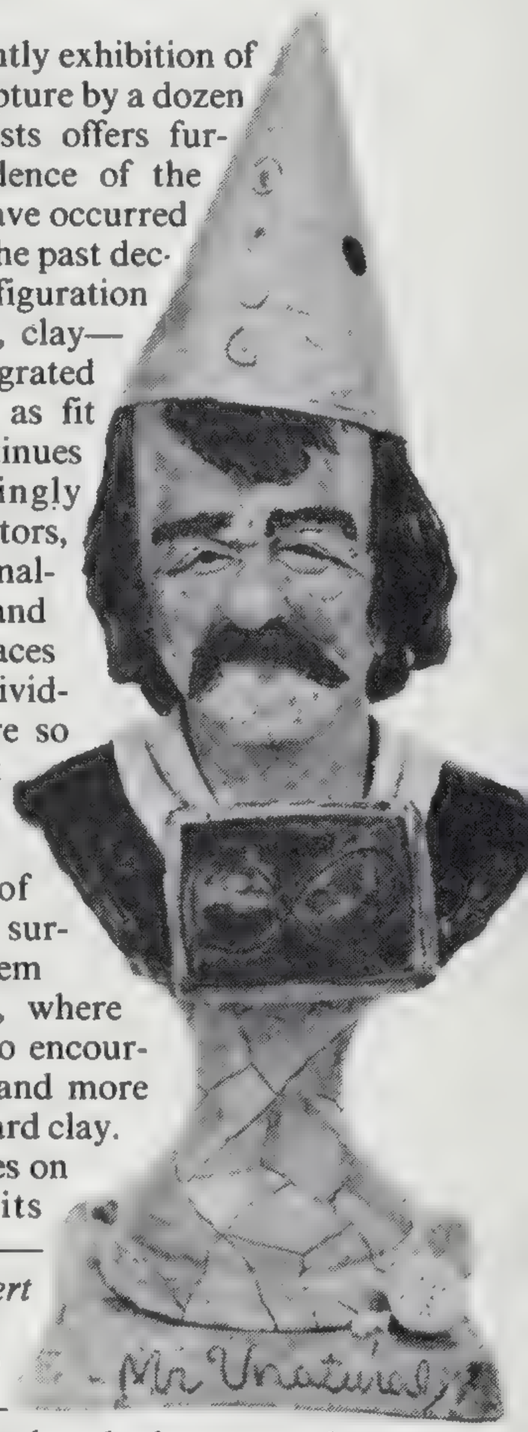
There's plenty of realism here, but for all of its somber photography and quiet pauses, *The Postman Always Rings Twice* seems a misguided waste of time. Its unnecessary sexual calisthenics add nothing to a story that was sexier the first time, proving again that less is often more at the movies.

art
BY DAVID BOURDON

The Clay Figure
American Craft Museum, New York; through May 31

This sprightly exhibition of clay sculpture by a dozen U.S. artists offers further evidence of the decisive shifts that have occurred in art ideology over the past decade. For one thing, figuration is "in." For another, clay—a medium long denigrated by "serious" artists as fit only for pots—continues to become increasingly popular among sculptors, who respond to its malleability, versatility, and wide range of surfaces and glazes. The individuals in this show are so exuberantly offbeat or eccentric that they could constitute an academy of nonconformists. Not surprisingly, half of them are from California, where the life style seems to encourage less traditional, and more playful attitudes toward clay.

The show impresses on many levels—for its ironic, witty iconography, the lustrous colors and glazes, for the ambition and scale of many of the works. The figures range from the relatively veristic (Viola Frey's life-sized grandmother in flowered dress) and mythically romantic (Mary Frank's fragmented stoneware figures, arrested midway through metamorphosis) to the funkily abstract (Tom Rippon's cubistic heads) and the grotesquely expressionist (Michael Lucero's elongated, suspended people, suggesting Halloween skeletons, composed of ceramic shards strung together with multicolored wire).



Fantasy in clay: Robert Arneson's whimsical "Mr. Unatural" (sic)

Robert Arneson, among the most widely admired clay artists, is on hand with a few of his large, rather demonic portrait heads, including the "Mr. Unatural" (*sic*), a bust of artist William Wiley wearing a dunce cap and

("What's News" continued on page 42)

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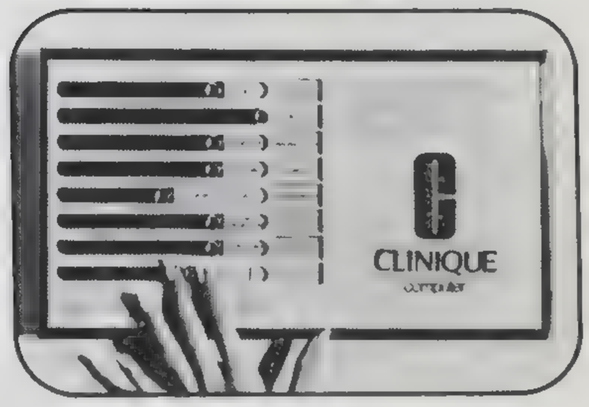

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WHAT'S NEWS, WHAT'S COMING

false nose. Arneson's "Self Portrait of the Artist Losing his Marbles" is a meticulously composed sight gag, with marbles literally pouring out of the split bust.

Fantastic transformations are fairly common stuff here. Ohio artist Jack Earl's painted porcelain figurines of men are naturalistic only up to their necks; in place of heads, they sport a pea pod, potato, or peach. Seattle artist Patti Warashina models dreamlike whiteware figurines of "flighty" female nudes, outlandishly accessorized with birds' bills and airplane-wing arms. Philadelphia artist Lizbeth Stewart emulates mad scientists creating creepy mutations ("Bull Dog Man, Monkey Man") that resemble oversized dolls with white porcelain heads and cloth bodies, appliquéd with satiny images of playing cards, dominoes, and gold-tipped cigarettes. Richard Shaw's virtuoso "Riley's Travels" at first appears to be a humanoid assemblage with coffee-can head, cardboard-box torso, and stick arms. But none of these "found" objects is the real thing; all are trompe-l'oeil facsimiles in painted porcelain. A reminder, perhaps, that one has to look twice to appreciate the droll imaginations and superb craftsmanship that characterize so many of the clay sculptures in this engaging roundup.

The Royal Abbey of Saint-Denis in the Time of Abbot Suger (1122–1151)
The Cloisters, New York; through May 31
Commemorating the birth, nine hundred years ago, of Abbot Suger, this scholarly exhibition pays tribute to the extraordinary ecclesiastic-patron-tastemaker who launched the Gothic style in France. As the abbot of Saint-Denis from his election in 1122 until his death in 1151, Suger wielded influence and power far beyond the abbey walls. He was an adviser and friend of two French kings, Louis le Gros and his son, Louis VII. The latter appointed Suger Regent of France while the king was away waging the Second Crusade.

A small-framed, vigorous man with an enormous appetite for splendor and beauty, Suger was the ideal individual to supervise the abbey and, when necessary, the nation. The Abbey of Saint-Denis, several miles north of Paris, is a spiritual center for the French, containing the relics of the third-century evangelist and patron saint of France. It is "royal" insofar as it served for some twelve hundred years as the burial place for virtually all of the French kings and queens.

Suger took it upon himself to rebuild the church, making it the most resplendent in the Western world. He transformed the interior of the church into an airy, weightless space. The impression of soaring verticalism was enhanced by the ribbed groined vaulting, high pointed arches, and slender stained-glass windows. He apparently introduced an ornamental feature that became a standard embellishment in Gothic cathedral façades: the rose window. As a result, Saint-Denis became the prototype for the cathedrals at Chartres and Notre Dame in Paris.

This exhibition contains forty pieces of sculpture, stained glass, ivory, and metalwork, made for Saint-Denis during Suger's abbacy. All of the objects—on loan from collections in France, England, and America—are being reunited for the first time since the French Revolution, when the "royal" abbey suffered heavy depredations and vandalism. The show is a vivid reminder of an influential and courageous connoisseur who sought to rescue souls by dazzling onlookers with opulent materials and superb craftsmanship, giving them an inkling of heaven.

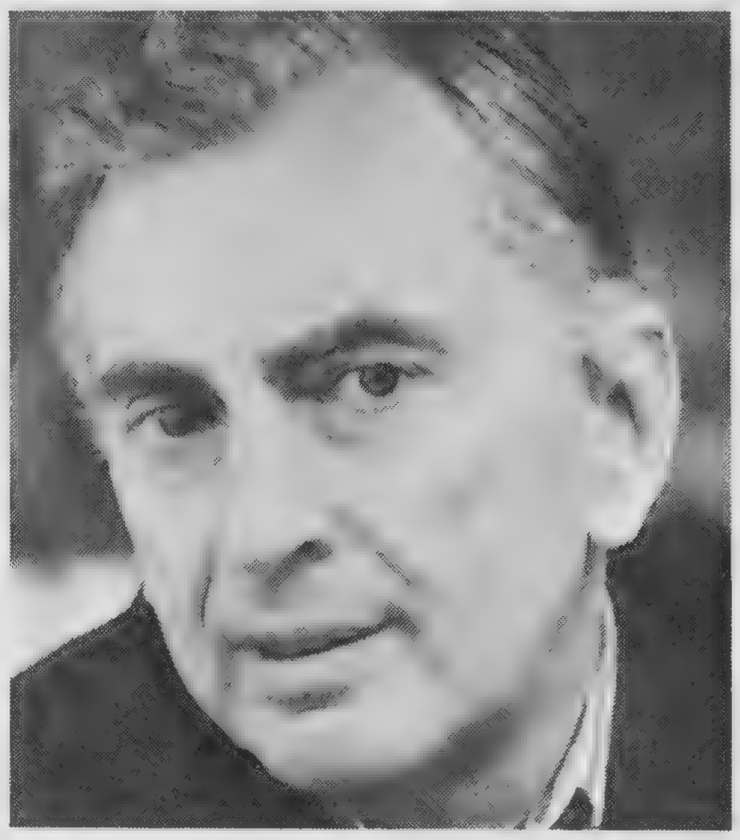
MORE ART:

Adolph Gottlieb: A Retrospective. Through June 6, the Corcoran Gallery of Art in Washington, DC, displays works by the late Abstract Expressionist, noted for his masterful use of luminous color and primitivistic symbolism in enigmatic pictographs of the late 1940s and a long series of "burst" paintings, evoking the birth of the cosmos, that he produced from the 1950s until his death in 1974. The show travels to Birmingham, Alabama, and Toledo, Ohio.

books
BY ALLENE TALMEY

Creation
By Gore Vidal (Random House)

Vast, compelling, and tumultuous, Gore Vidal's new historical novel both provokes and intrigues. Set in the fifth century B.C., an age of intellectual, philosophical, and geographical exploration, the book is narrated by the aged, blind Persian Ambassador to Athens, Cyrus Spitama. Brought to the court of Darius the Great as a young boy, surrounded by politics



Gore meets Confucius: in new novel "Creation," Gore Vidal (above) grapples with life's riddles

(the harem and their eunuchs really run the Empire!) and sometimes deadly intrigues, Spitama is brought up with the ruler's son, Xerxes, and becomes his lifelong friend. As a young man, Cyrus is sent by Darius on an embassy to India to seek trade and an invasion route for the eastern expansion of the Persian Empire. He seeks also his own answers to some of the physical and mystical questions of the time.

In India, Cyrus is overwhelmed by the experience of a different civilization; while remaining faithful to his own, he is shaken, especially by his many meetings with the Buddha.

Upon Xerxes' ascent to the throne, Spitama is again sent on a journey—this time to find the best land route to China, where, after a long and punishing journey, he again con-

("What's News" continued on page 45)

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You snore.

And you steal all the covers.
What time did you leave?

Six-thirty. You looked like a toppled Greek statue lying there. Only some tourist had swiped your fig leaf. I was tempted to wake you up.

I miss you already.

You're going to miss something else. Have you looked in the bathroom yet?

Why?

I took your bottle of Paco Rabanne cologne.

What on earth are you going to do with it…give it to a secret lover you've got stashed away in San Francisco?

I'm going to take some and rub it on my body when I go to bed tonight. And then I'm going to remember every little thing about you…
and last night.

Do you know what your voice is doing to me?

You aren't the only one with imagination. I've got to go; they're calling my flight. I'll be back Tuesday.
Can I bring you anything?

My Paco Rabanne. And a fig leaf.

Paco Rabanne.
A cologne for men.
What is remembered is up to you.

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WHAT'S NEWS, WHAT'S COMING

fronts new and alien concepts and is challenged and fascinated by Confucius.

Returning to Persia with much difficulty, Spitama finds that Xerxes, forced to retreat from Greece, has withdrawn from the world and lives a dissolute life. Years later, after Xerxes' murder, Spitama is sent to the Athens of Pericles as Ambassador (his final service). An adventure of mind and body during a dramatic, significant era, Vidal's creation is confronting, stimulating, amusing, and unique.

Twins on Twins
By Kathryn McLaughlin Abbe and Frances McLaughlin Gill (Clarkson N. Potter)
This book on twins, by identical twins, is an insightful, visual delight. Both professional photographers with a longstanding interest in twins, Kathryn McLaughlin Abbe and Frances McLaughlin Gill begin with a look at twins in mythology, art, early photography, and history. The captivating core of the book is interviews with twenty-nine sets of twins (as well as with the parents of very young ones) accompanied by superb photographs. In their conversations with each other, the twins express the special phenomenon of being twins: the bond between them, the sense of specialness they receive from their peers, the sometimes pressing need for individuality and—very often—an intense feeling of mutual support and power.

Strikingly, there is less competition than might be expected; if one twin doesn't win, he or she is gratified by the other's victory—as illustrated in the conversations of skiers Phil and Steven Mahre, tennis pros Tim and Tom Gullikson, and professional basketball players Faye and Kaye Young. Many twins have parallel careers, sometimes working together, and in some cases living together or near each other with their families.

Among other topics: the biology, psychology, and bonding of twins, reactions to having them, and advice on raising them. The psychic connections that often exist between twins (one twin faints while having a broken finger set, and the other twin, miles away, faints also) is engrossing. Even more so is new evidence that twins separated at birth and raised without knowledge of each other may have an even more powerful bond. An example is given of twins raised in this manner who later discovered that they had wives with the same first names, that they had identically named children and dogs, identical careers, cars, vacation locations, etc.

Instead of taking the usual medical-genetic approach, this book focuses on the reality of being twins, their experiences and self-perceptions. It is a delightful and entirely satisfying approach.

music
BY DAVID SARGENT

America's love affair with a passionate master composer

The Czech composer Leoš Janáček, who died in 1928, may not be a name familiar to most people, but his place in our awareness is growing steadily. New York this spring has seen something of a Janáček festival, what with the revival of the New York City Opera's production of his opera *The Makropoulos Affair* and a new production, also at the City Opera and with décor by Maurice Sendak, of the enchanting *The Cunning Little Vixen*. At the same time, London Records has continued its cycle of Janáček recordings conducted by Charles Mackerras with *From the House of the Dead* (LDR 10036); *The Makropoulos Affair* and *Kátya Kabonová*, both with Elisabeth Söderström, have already appeared. Recordings made in Prague of all the Janáček operas are already available on Angel or Supraphon. And

("What's News" continued on page 51)

where to eat now

JADE ALBERT

Woods

There is a Woods on Madison Avenue. And, surprise! there is a Woods on West Thirty-seventh Street, plunk in the heart of Manhattan's garment trades center. It is the latter Woods with which we are gratefully concerned. Here is a long, good-looking room *(left)*, with marvelous sound control and pinkish walls upon which hangs a very good exhibit of photographs: Cartier-Bresson, Kertesz, Brassaï, when we were last there. A kind of quiet elegance prevails—handsome surroundings, smooth service, sleek table appointments, and delicious things to eat and drink.

The clue word to Woods's special brand of "delicious": *real.* Individual flavors are not only cherished but produced brilliantly. Examples: a purée of a mushroom soup redolent of dark, musky, woodsy hideaways; stir-fried shrimp, the crustacean itself a clean, clear splendor on the tongue with its complement of snow peas, sherry, and ginger, steamed kale (a glorious delight!); a vegetable galaxy—an unexpected profusion—all steamed and their personalities brought to perfection by lemon butter or by a sherried soy dressing. And real homemade ice cream: an orange ice cream thickly spiked with orange peel and Grand Marnier, a pistachio not green but pale in color and teeming with slivers of roasted pistachio nuts. Then the Chocolate Mocha Roulade and the Royal Viennese Walnut Torte. . . . —LEO LERMAN

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more and more opera companies around America have begun to follow the lead of the German companies, where Janáček has been a repertory staple for years.

As with any composer, it is first of all Janáček's music that must explain his growing success. But in his case there are also fascinating aspects of his biography to whet one's interest still further.

Musically, Janáček combines a modern freshness of approach with a harmonic and formal basis rooted in the nineteenth century. In other words, his music is unusual enough to jog jaded ears, with its busy motoric passages, obsessive rhythms, and exotic Moravian folk colors. But it is never so bizarre as to offend a conservative sensibility.

Biographically, Janáček gives hope and inspiration to all the late bloomers among us. Born in 1854, he did not begin to enjoy success or even to compose intensely and with fully mature mastery until well after his sixtieth birthday! The reasons for this late start were several. Janáček lacked the diplomatic skills of the consummate career politician. His base in Brno was far from the sophisticated capitals of the world. His early work was radical enough in idiom to discourage performances. It was only when time passed and he had been hailed by the newly independent Czechoslovakia as a neglected Czech master, and his work was prized by the German avant-gardists of the 1920s, that the world at large began to catch on. And that late acclaim, in turn, inspired him to his final burst of masterpieces.

But there was another, more romantic aspect. Janáček married in 1881 and remained faithful to his wife to the end. But during the First World War, he fell passionately in love with a married woman thirty-eight years his junior. There is no sign that the woman, Kamila Stösslova, ever really reciprocated the composer's passion with anything like the idealism and devotion he invested in their love. But Kamila was still the inspiration for all Janáček's great final works, most of which deal with various aspects of womanhood with a rare understanding and sympathy.

Janáček's artistic passion was opera, and most of his great work was put into that form. Those interested in acquainting themselves with his music might first investigate the Angel *Jenůfa* or either of the two Söderström recordings on London. Of the instrumental works, the intense, festive *Sinfonietta* always makes a stirring impression.

MORE MUSIC:

Marvin Gaye, "In Our Lifetime" (Tamla). Gaye's sweet, soulfully concerned singing underpinned by rolling, African-inspired instrumental tracks.

Ian Dury, "Laughter" (Stiff/Epic). A Cockney rock-vaudevillian, trenchantly witty.

David Byrne and Brian Eno, "My Life in the Bush of Ghosts" (Sire). This actually preceded the Talking Heads's "Remain in Light," which was masterminded by Byrne but was delayed for legal reasons. An intense, deeply textured record full of driving rhythms and exotic "found" vocals—Arab singers, radio broadcasters, and the flotsam and jetsam of our aural landscape.

("What's News" continued on page 52)

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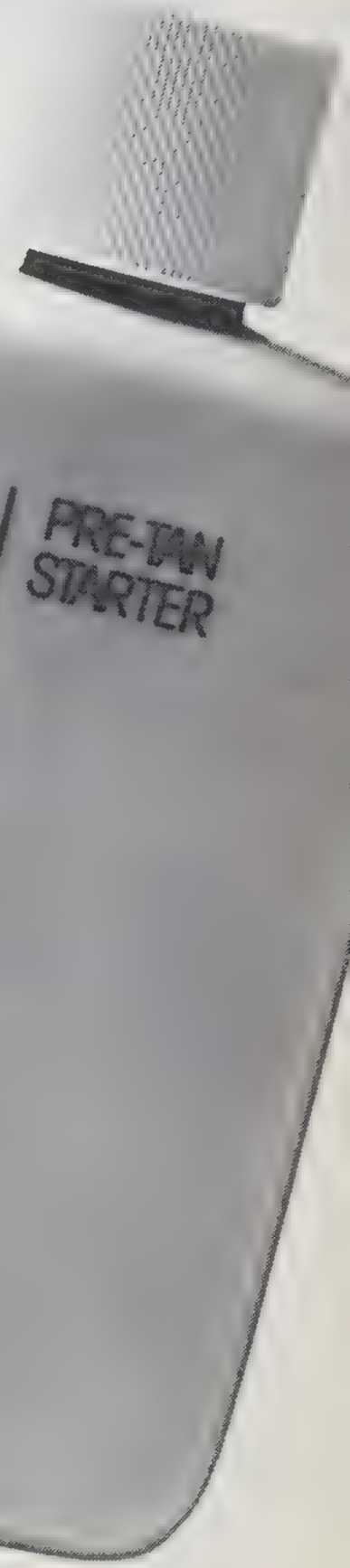

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WHAT'S NEWS, WHAT'S COMING

tv

BY GLORIA EMERSON

Clues to the bold new breed of TV detective in arresting new show

Most actors playing police officers or detectives tend to squint like old sea captains in the belief it makes them look very tough indeed. It is a pleasure to note that in NBC's new police drama on Saturday night, *Hill Street Blues,* Daniel J. Travanti as Captain Frank Furillo has huge eyes and the long, passionate stare of a great bird watcher. Although the title is dumb, *Hill Street Blues* is superior to any of the other deadly earnest television series about the police whose heroes often seem to me as brutish and askew as the people they catch. This Captain Furillo has a long, narrow, locked face and slow-motion emotions—well, we wouldn't take to a man who grinned all the time or sniffled and blinked too much. His comportment suggests that he sees his colleagues and his adversaries as so unreasonable, the world so peculiar, that only iron control will get him through each day.

Clear-eyed, iron-willed Travanti (seated) and his merry band on TV's "Hill Street Blues"

One episode takes place in the supermarket of a dying neighborhood where, between the rows of pickles and spaghetti, Captain Furillo, looking tall and tense, tries to persuade an armed adolescent to come out of the meat freezer. Hector has failed to hold up the store, has been chased into the freezer, has taken the butcher and his assistant as hostages, and wants a promise that he won't be sent back to a juvenile home which he says, quite correctly, is an awful place. His accomplice, an even smaller and thinner boy named Juan, feels sick from the cold and the strain. Juan wants to go home.

There is a wire of respect, of unusual understanding, between the panicked child and the Captain, although sentimentality is kept down. The negotiations are under way when an Emergency Action Team—the EATers—arrive, headed by a lunatic sergeant who begins an operation to lower the temperature in the freezer, pointing out that Hispanics cannot take extreme cold as well as the rest of us. The EAT leader—played to perfection by James Sikking—speaks a maniacal, cheerful, military parlance. "A little misdirect on the DC power source," he says when the lights all go out by mistake and Hector, about to relent, bolts back in the freezer like a terrified calf.

There is the usual array of characters buzzing around in *Hill Street Blues*: the police officer who knows some psychology, the leering womanizer, an odd fellow named Sergeant Esterhaus who looks like a boxer but insists on calling Captain Furillo "Francis"—not Frank—and the weaselly undercover man who appears to have some behavior disorders of his own. And there is the ex-wife of Captain Furillo who must be wistful, sad, or furious when she thinks he has given a toy gun to their son. There is a pretty public defender who goes to ERA meetings when she is not making love to the Captain. Best of all is Andrea Marcovicci as a local television reporter who sees the police as the problem. She is a bad journalist, however, not much better than the real people whom we all see on the local news. When Hector demands time on television, she asks him if he belongs to a Puerto Rican activist group. "Sure," says Hector, who doesn't know what an activist is, but only that he is being killed by cold.

MORE TV:

Hodding Carter, former State Department spokesman, serves as anchorman and chief correspondent on "Inside Story," PBS's new weekly half-hour critique of the press. Each program begins with an eye-opener cover story followed by quick, sharp-sighted commentaries on local news stories. "60 Minutes," watch out! Starting Thursday, May 7 at 8:00 P.M.—D.D.

collecting

BY JUDITH GOLDMAN

Creating a treasure house: how to do it in today's market

One hears it all the time up and down Madison Avenue: "There's nothing left to collect; the good stuff's gone, or so expensive, only tycoons can afford it." Ralph Carpenter, meticulous connoisseur of American furniture and a Christie's consultant, does not agree. Carpenter formed his collection in the '40s and '50s, when great pieces of Newport furniture were still available. (Made between 1750 and 1780 by John Townsend and John Goddard, the block-front style is the *sine qua non* of American furniture.) Now rare, great Newport pieces bring record prices. But Carpenter, a determined optimist, thinks anything's possible if you know what you're doing.

Can a recent college graduate buy good American pieces as Carpenter did? Carpenter does not say no. "Everything's gone up," he explains. "A five-dollar pair of shoes now costs a hundred. Newport furniture was always expensive. When Henry F. duPont paid $29,000 for a carved mahogany tea table made by John Goddard, in 1930, it was a fortune."

But there's a difference. Today, that table can bring up to $250,000. Carpenter concedes, saying nothing, that the contemporary collector's options are fewer. When Carpenter began, the collecting world was small and accessible. He once spent a year and a half deciding to buy a Philadelphia bird-cage table for $175. Today that table costs up to $7000 and wouldn't sit unsold a week.

Despite high prices, Carpenter believes anyone can still form a quality collection. Considering his own collecting history, Carpenter, a trim, fiftyish-looking man in his early seventies, is hard to refute. In 1932, without large funds, newly married, Carpenter furnished his first apartment at auctions for a total of $500. Twenty years later, he created Mowbra Hall, an eighteenth-century dream house which he had reconstructed out of parlors from Rhode Island and a center hall from Massachusetts.

Collecting, according to Carpenter, is a passionate business, one that, like art, requires discipline. Like the artist, the true collector is a severe critic. Mowbra Hall, a mixture of eighteenth-century symmetry and cozy authenticity, was Carpenter's creation. Every detail was of the period; every corner was appropriate, true to 1750. Appropriateness is as important a concept to Carpenter as livability. This meticulous connoisseur lived in his museum. "A period room," according to Carpenter, "should have books and magazines on tables." Fresh flowers and music.

For Carpenter, Mowbra Hall was an object lesson. Every new piece altered the one next to it. Building Mowbra Hall was a process of continual reappraisal. To Carpenter, taste and esthetic decisions are never absolutes; real taste grows with the collection it forms.

Mr. Carpenter (above) builds his 1750 dream house: "cozy authenticity" to the last floorboard

But how would Carpenter proceed today? Exactly as he did before. He'd work hard at it. He'd spend lunch hours at dealers, weekends at auctions. He'd study period rooms, read, attend seminars. He'd get to know one dealer well, and he'd let the dealer know he'd done his homework. These days, a collector has to prove his mettle. It may be harder and costlier, but Carpenter says with gentle determination, "You get out of a situation only what you put into it."

Polo by Ralph Lauren

A man's cologne of timeless style.

© Warner/Lauren, 1981

"It looks like a Tia Maria night."

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Between Us

Writing, a family affair ...mothers as marchers... two calls of the wild

By Lorraine Davis

NOVEL TEAM: MOTHER/DAUGHTER

When they saw "romantic" books being merchandised like detergents and hopping off the supermarket racks in 1978, a mother and her daughter in South Salem, NY, who could appear in a dishwashing commercial (which of these attractive women with soft white hands is the mother?) decided to write a historical novel together.

Anne Rudeen, already the published author of two novels, collaborated with Louisa Rudeen, then twenty years old and a student at Yale, for just forty days to produce "Tessa of Destiny" (Avon), a flight of seventeenth-century fancy, with Anne working in her study on the actress-heroine's problems in England, while Louisa pounded the typewriter in the living room recording adventures in Spain. Both writers—their joint nom de plume is Leigh Ellis—found co-writing "fun" (but interspersed with "fights"), a natural extension of their one-to-one relationship while Louisa was an only child.

This month, the duo hits the bookstands again with "Green Lady," another Avon paperback about another actress and her daughter—this time set in the present and spiked with suspense. Next, each will pen her own book; but "Green Lady" remains their comment on the mother/daughter tie. Anne portrayed the daughter, and Louisa limned the mother. Anne: "If we never write another book together, this kind of sums it all up."

WOMEN SPEAK UP

"We're as American as apple pie," said Helen Caldicott, the outspoken mother and pediatrician who has been a strong opponent of nuclear weapons. "We must ask our leaders to represent the lives of our children, ask them why they are leading us to nuclear annihilation." On Mother's Day, Sunday, May 10, the one-year-old Women's Party for Survival (7 Gilmore Street, Everett MA 02149) and other women's groups all over the country will stage anti-nuke demonstrations, including, in Washington, DC, a speech by Dr. Caldicott, who is president of Physicians for Social Responsibility. On Monday, women will walk from Arlington Cemetery to the Pentagon and will try to speak to the Joint Chiefs of Staff.

Of nuclear armament, General Douglas MacArthur said, "War has become a Frankenstein to destroy both sides. No longer does it possess the chance of the winner of the duel—it contains, rather, the germ of double suicide."

NAMES MAKE NEWS

Only 2 percent of the "quotees" in Bartlett's *Familiar Quotations* are women! That astounding statistic drove Marjorie P.K. Weiser and Jean S. Arbeiter to write *Womanlist* (Atheneum), a book immortalizing at least five thousand women in categories as diverse as four women who chose to go down with the *Titanic*, fifteen women in Lord Byron's tangled love life, and eleven of those on Charles Hamilton's list of most valuable women's autographs (starts with St. Joan of Arc). Also listed are fictional names Emily Post used for the lively vignettes in her *Blue Book of Social Usage:* e.g., Mrs. Oldname, Doris Debutante, Mrs. Oncewere, Louise Lonely. . . . Makes you wonder what kind of women would people an 'eighties *arbiter elegantiae:* Eleanor Equal-billing . . . Vicky Vital . . . Tess Success?

MAY CALENDAR-EYE

MAY 5-9: American Women in Radio and Television—now twenty-eight hundred strong—convene to celebrate their thirtieth anniversary at Washington Sheraton Hotel. Details: AWRT, 1321 Connecticut Ave., NW, Washington, DC 20036; (202) 296-0009. • MAY 7: World's only international speed race for women pilots takes off from Los Angeles for Mexico, stops in Guaymas and Puerto Vallarta, finishes May 9 in Acapulco. • MAY 13: A "Y" day in celebration of the (physically/mentally) Healthy Woman of the '80s (all ages). Info: YWCA of NYC, 610 Lexington Ave., NYC 10022; (212) 755-4500. • MAY 28 Thursday Caucus, sponsored by National Women's Political Caucus and YWCA, opens its luncheon meeting to public; speakers, Susan Sontag, Toni Morrison. Tickets: YWCA, 610 Lexington Avenue, NYC 10022. •MAY 31-JUNE 4: "Women Respond to Racism" is theme of third annual convention of National Women's Studies Association at UConn. Write: NWSA Conference Coordinator, Women's Studies, Box U181A, University of Connecticut, Storrs CT 06268; (203) 486-4310.

AT HOME OUTDOORS

"I lay flat on the moss and heather, hat over my face, and felt absolutely content . . . The mountains made an unearthly beautiful frieze against the blue:—And then the broad valley, the winding Sheenjik, the countless lakes. It is the Arctic in its unbelievably accelerated summer life. It is also the personal well-being purchased by striving—by lifting and setting down your legs, over and over, through the muskeg, up the slopes, gaining the summit. . . .This wondrous mingling of weariness and triumph and sudden harmony with the exquisite airs, the burgeoning life of the bird and plant world of the tops, is part of the 'glad tidings,' surely, which John Muir meant when he said: 'Climb the mountains and get their glad tidings.' "

Margaret Murie wrote these warming lines in *Two in the Far North* (Alaska Northwest); quoted in Anne LaBastille's *Women and Wilderness* (Sierra Club Books), Ms. Murie and fourteen other women who live and work in the wilderness tell why, for them, nature is happiness. Dr. LaBastille, who is a wildlife ecologist, traces women's ventures into the wilds in the history of the American frontier, in fiction, and then in today's real-life trend to women in outdoor jobs, and explorations.

Another inspiration to pull you toward the big-sky life is a book with a matching name: *Women in the Wilderness* (Harper Colophon Books), China Galland's large-format paperback on "the poetry of significant experience," which is also her informal history of the organization likewise called Women in the Wilderness. The book is a log that takes you on the first all-woman rafting trip through the Grand Canyon, on an all-women ocean kayaking expedition off Mexico; it salutes women adventurers of the past and present, adds a directory of programs, outfitters, resources, organizations.

Of self-discovery within the risk-taking wilderness experience, Ms. Galland had this to say: "Do not set out thinking that you can ever return to where you are now. You will be changed, perhaps unrecognizably so."

YOUR WELL-BEING

Dining alone: why you dread it

Learn the pleasures of a table for one

BY BARBARA LANG STERN

How do you feel about eating alone in a restaurant? As more women work outside the home in jobs that entail late hours and/or traveling, more of them face feelings of discomfort and loneliness when dining out by themselves.

"I think this is a painful issue," says Robert W. Conroy, M.D., staff psychiatrist at The Menninger Foundation in Topeka, Kansas. "Particularly for those people who had reasonably pleasant childhood experiences at meals, the whole idea of food and eating is very much tied up with social interaction.

"Now when you go out to eat dinner alone," explains Dr. Conroy, "the experience may subconsciously touch your childhood memories; and, if they're good, you really can't help feeling nostalgic and lonesome for the sense of well-being that used to be part of this mealtime.

"Second, eating alone may bring out a feeling of, 'Look what I'm missing.' Perhaps you worked all day at a pace that made you forget about yourself; but, when you sit down to dinner, you have a chance to reflect, and you may think, 'Probably 90 percent of Americans are at home right now having a good time; and look at me, sitting in this restaurant by myself.' "

Muriel S. Burnstein, a psychiatric social worker who practices in New Orleans, adds some thoughts about why women might have negative feelings about dining out alone:

"Depending on their backgrounds and where they're living, some women feel they'd be considered 'on the make.' Others believe they'd be considered objects of pity because their being alone means no one 'chose them.' Women may be reluctant to deal with waiters and maître d's who, they believe, give them poor service or resent them. They may be unready to cope with tipping and generally being on their own in a place where they're accustomed to being looked after by an escort. Women sometimes don't want to take up space at a table that could seat two. And some women feel that since the pleasure and value of eating are tied to the social aspect, it just isn't worth spending money to eat alone."

If most people are *not* comfortable dining out solo, what makes it possible for some to go to a restaurant and enjoy being served alone?

"I'd say this person has come to grips with where he or she is in life," says Dr. Conroy. "This individual is feeling, 'Well, I'm here by myself and there's a reason for that, and I'm satisfied.' Even if this person feels a little lonely, he or she can say, 'That's okay, because occasional loneliness is part of the human condition, and I can accept that.' "

While you work on developing these healthy attitudes, here are some ways to handle the difficulties of eating out alone:

- "First, don't make everything worse by blaming yourself for not being at ease," says Ms. Burnstein. "Your discomfort is shared by the vast majority of people. Also, recognize that information and experience are necessary for anyone to feel confident and in command."
- Try to pinpoint your concerns and deal with each in ways that abet your sense of worthiness. For example, if you're anxious about taking up a table for two, remember, you're not the first person who ever asked for single seating: restaurants should be ready to handle this request. Possibly you might decide to dine at a time when there's not a capacity crowd; and of course you have discretion over expressing appreciation verbally and with tips. Do some research ahead of time to help you determine appropriate tipping in your area.
- Many people bring along something to read or write at the table. "This serves as a distraction for the individual and it's also a message to everybody else in the restaurant that 'Look, I've got something to do; I don't need to have another person by my side,' " says Dr. Conroy. "Conditions in many restaurants aren't conducive to enjoyable reading or writing. If you have felt dependent on such activities, maybe you can still take something along for security but, instead of turning to it, try just relaxing with your own thoughts."
- Finally, take comfort from the fact that attitudes toward single diners *are changing,* and you may be one of the pioneers making it happen! Kathleen Torzala, editor of *Career Travel,* the monthly newsletter of the Traveling Businesswoman's Network, reports, "Whenever there's money involved (as there is now with so many more women traveling alone), you find a new 'marketing target group' whose needs and wishes become important to those selling products and services. Two large hotel chains—Ramada Inns and Western International—already have done quite a bit in making their premises safer, instructing staff that single female diners should be made to feel welcome, even instructing the 'wait staff' in their bars to be ready to intercede tactfully if a woman indicates she's being bothered by unwanted attention from other patrons."

Another sign of change: in 1980, the national chain of Magic Pan restaurants commissioned a Gallup survey to determine attitudes and needs of men and women eating out alone. The survey resulted in a manual distributed to all the chain's restaurant managers.

Other positive signs of change may be found in your city. For example, Margaret Backman, Ph.D., a New York City psychologist, runs seminars at the New York YWCA on traveling and dining alone and is also consulted by professionals in travel-related businesses who want to learn how better to serve women. ▽

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Vogue's view on beauty books

SUMMER "READS"—TO HELP YOU LOOK BETTER, EAT FRESHER FOOD, FIND YOUR BEAUTY NEEDS FASTER . . .

MAKEUP BOOKS: WHICH ARE BEST FOR YOU?

Choosing a how-to makeup book that's going to work for you is like choosing anything else: it depends on your *needs* and, in this case, on your level of expertise, too. If you're basically comfortable with makeup (if you can walk up to a counter and not be intimidated by all you see), know how to use it, but are always on the lookout for updaters, tricks, and tips, check out Way Bandy's new book, *Styling Your Face: An Illustrated Guide to Fifteen Cosmetic Face Designs for Women and Men* (Random House). It's filled with advice and different looks that appeal to "the different sides of your personality," says Way, as well as to a modern woman's needs, starting with how to do the "business face." P.M. looks include the "fantasy face," . . . the "Chinoiserie face" . . . the "exotic face." There's also makeup for the "mature face"—and a special makeup section for the man in your life!

If, however, the how, why, where, and when of using makeup tend to confuse you, *Stan Place's Guide to Makeup: How to Look Like Yourself, Only Better* by Stan Place and Elaine Budd (Doubleday & Company) comes to the rescue helping you to "look like yourself, only better"—with makeup. A helpful chapter is written with sportswomen in mind—the special problems they encounter; e.g., dry skin and damaged hair from sun or chlorine—and how to solve them. Place also packs his book with invaluable tips on how to turn your cosmetics into multipurpose products (two ideas: lipsticks as blushers, suntan oil as moisturizer/highlighter), to save making-up time and tote-bag space—good pointers for active women.

FITNESS NOTE: *One of our favorite exercise books—"The Pilates Method" by Philip Friedman and Gail Eisen—will be out in paperback (Warner) this month.*

INDOOR GARDEN

Finger-long carrots, fist-sized cantaloupes, fragrant lemon balm are the miniature harvest of indoor gardener Peggy Hardigree, who tells you how to cultivate these and other foods in "The Edible Indoor Garden" (St. Martin's Press).

A banquet of flavors—basil, garlic, ginger—are easy to grow. Most can flourish in a sunny window or under artificial light. For healthful eating, Hardigree suggests using fresh-picked herbs on everything from chicken and fish to vegetables and salads instead of butter and salt.

House-grown fruits and vegetables demand exacting care; but with Hardigree's instructions you may well be able to nurture bananas and Brussels sprouts even in December.

Now, to save you time and money, buyers' guides to makeup . . .

BEAUTY "SHOPPING" CATALOGUES

If you love to pamper yourself but don't have the time (or inclination) to spend hours scouring the counters, *The Big, Beautiful Beauty & Fitness Catalogue* by Donna Lawson (Fireside/Simon & Schuster) provides a wealth of information; e.g., where to buy particular products or, even better, how to order them by mail.

Another reference book to own, especially if you've bought beauty products that don't perform as well as you expected them to, is *The Buyer's Guide to Cosmetics,* by Pat Boughton and Martha Ellen Hughes (Random House). The authors recruited women from nineteen states to evaluate cosmetics, and results are listed by makeup category. Whether you're in the market for beauty luxuries or basic necessities, it's nice having someone else do the legwork for a change.

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People are talking about Beauty

New ways to think about makeup...the way you look in clothes... "networking" for business and pleasure

FASHION: ONE TEST OF FITNESS

It's got to be one of the best indicators of just how fit a woman is: if, though fiftyish, she can still "carry off" a sleeveless/strapless dress. It's as much a "test" of fitness (indicating muscle tone) as is how far you can go on a stationary bike. Most women can't sustain bareness; they begin, at a certain age, looking to fashion as a cover-up for a body unexercised and out of shape. But for those women—like First Lady Nancy Reagan—who have stuck with it, the rewards are obvious . . . and visible.

There is Mrs. Reagan, in picture after picture, looking stunning—in her inaugural one-shoulder Galanos, in her thin-strapped Adolfo evening dress. (You can see her, this issue, page 270.) Her secret? Exercise. Gleaned over the years from spas and classes she's been to, adapted, followed regularly—except during the campaign, when her exercising slid. What kept her going . . . "you keep telling yourself it'll soon be over." "Over" for Mrs. Reagan meant returning to 15 minutes of daily exercise—plus light eating, but always three full meals. And the chance, perhaps, of adding some exercise equipment to the White House.

"Exercise," says Mrs. Reagan's press secretary Sheila Patton, "is essential to the First Lady's well-being." And one look at Nancy Reagan proves that.

COLLECTING A MAKEUP "WARDROBE"

There's a new way to *think* about makeup today: as "separates," as pieces that work together in much the same way fashion separates do. Think of makeup in this way, and you won't be overwhelmed at the counter (by myriad choices!) or by the makeup "collections" that now are introduced four times a year. Don't opt for owning entire collections—or for making complete makeup changes each season. Instead, think about adding to basics—the way you add pieces and versatile accessories to your clothes. This season, for example, if you're going to add one new color, think about the peach-coral lipstick Brooke Shields is wearing on page 236. It's going to work with virtually everything . . . it's all you need to have the kind of clean summer look you see on page 152. Consider "catalysts," too—colorings that stretch your makeup, that turn everything you own from day to night, from season to season. E.g., iridescent and white lipsticks (one for shine, the other to pale) and a bronze-y loose powder to slide —under or over—all your other makeup coloring for a change . . . instantly.

Think about makeup as "separates" . . .

People are talking about . . . treating hair loss. And the FDA's soon-to-be released decision to clamp down hard against over-the-counter products that claim to arrest hair thinning. On a more hopeful note is the news that, perhaps, one day in the future, there may be a "cure" for hair loss. The Upjohn Company is currently conducting a limited eighteen-month experiment with topical treatments of Minoxidil, an oral prescription drug that produces hair growth all over as a side effect. Results will be announced.

NO LONGER "FOR MEN" ONLY

What's news: Sports scholarships for women, offered by companies traditionally "supported" by females in their roles as homemakers and purchasers of household goods—the first time females' physical skills have been rewarded this way. Colgate-Palmolive's new grant, for example: to over-thirty women just beginning to "rediscover their bodies, themselves." . . . The higher women get on corporate ladders, the more cognizant they are that a lot of male decision-making takes place outside the office—in the locker room, on the tennis court, at "the club," which provides exercise and teaches teamwork as well. To help narrow that score, a group of LA women has opened The Wilshire Club, for professional women, that offers members all the "perks" traditionally provided men.—DOROTHY SCHEFER

VOGUE, May, 1981

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Portrait of a woman wearing mētāl

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photograph by David Hamilton

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Beauty Now

POLISH

Easy makeup tips to keep you fresh, cool-looking in warm weather

Warmer weather means more attention to *how* makeup is applied to keep it fresh-looking and longer-lasting—even on the most humid days. Makeup expert Paul Gobel, who did the makeup here, gives his beauty tips to get you through warm-weather days—beautifully—with minimum effort. . . .

Keep cool, dewy-looking by spritzing face with water, after applying foundation, using a perfume atomizer; let dry, then "set" your base with translucent powder.

Powder blusher won't fade if applied in a circular motion using the blunt-cut surface of a makeup contour brush.

A shimmery P.M. touch *(right, top):* mix one part white-gold or pink-gold iridescent powder with five parts translucent powder and lightly dust a line down the center of your face—to accentuate eyes, mouth. Add enough to give a soft glow—not shine—to your face. Among the best loose iridescent powders we've seen: Stagelight Cosmetics; and Barone's ($8 ppd.; Route 3, Box 254, Limestone TN 37681).

The appeal of a soft, sherbet-colored mouth, *(right, center),* with silver-rose or silver-mauve lipstick.

For the prettiest, "happiest" mouth: line lips with a slightly upward tilt at the corners (use a lip brush or pencil); fill in with a slightly lighter shade.

Give special attention to eyes now. "Moisturize" lashes regularly with special conditioners. . . . For fullest lashes: gently "walk" an eyelash curler from roots to tips *(right, below).*

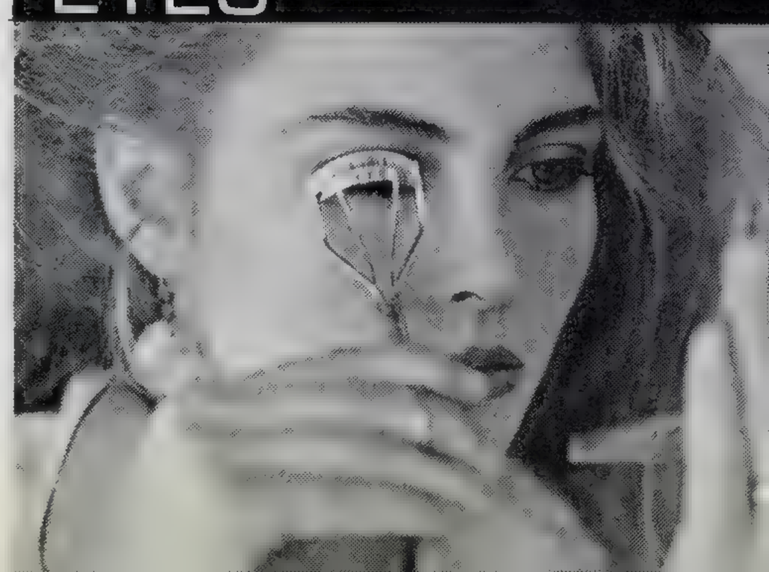
Large photo, *above.* Earrings by Cathy and Marsha for Catherine Stein

JEFFREY PEDERSEN

SKIN

LIPS

EYES



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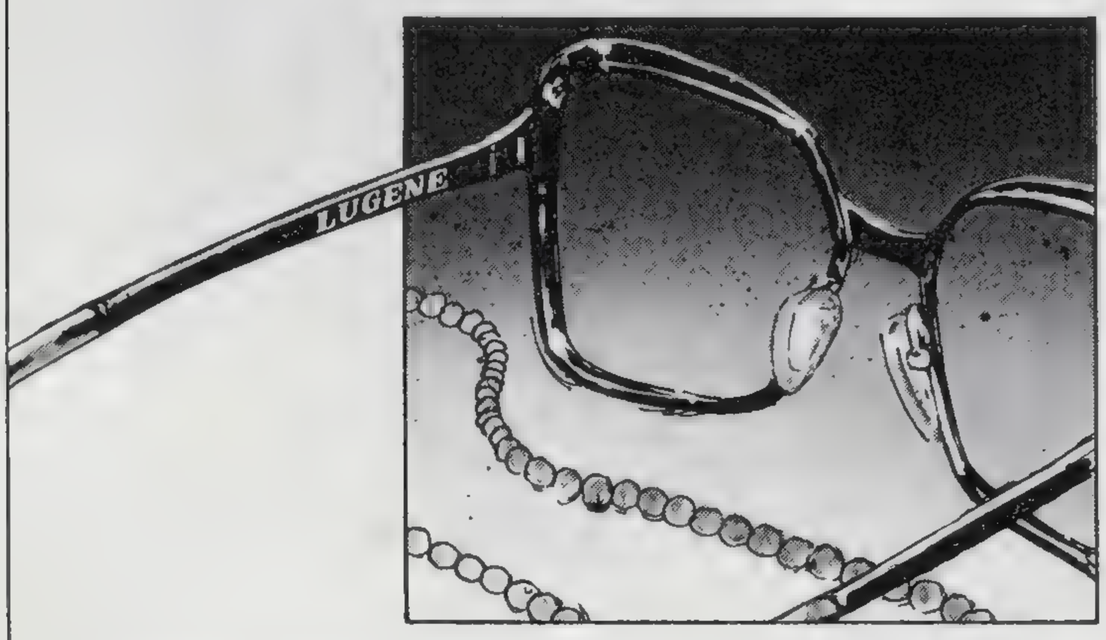

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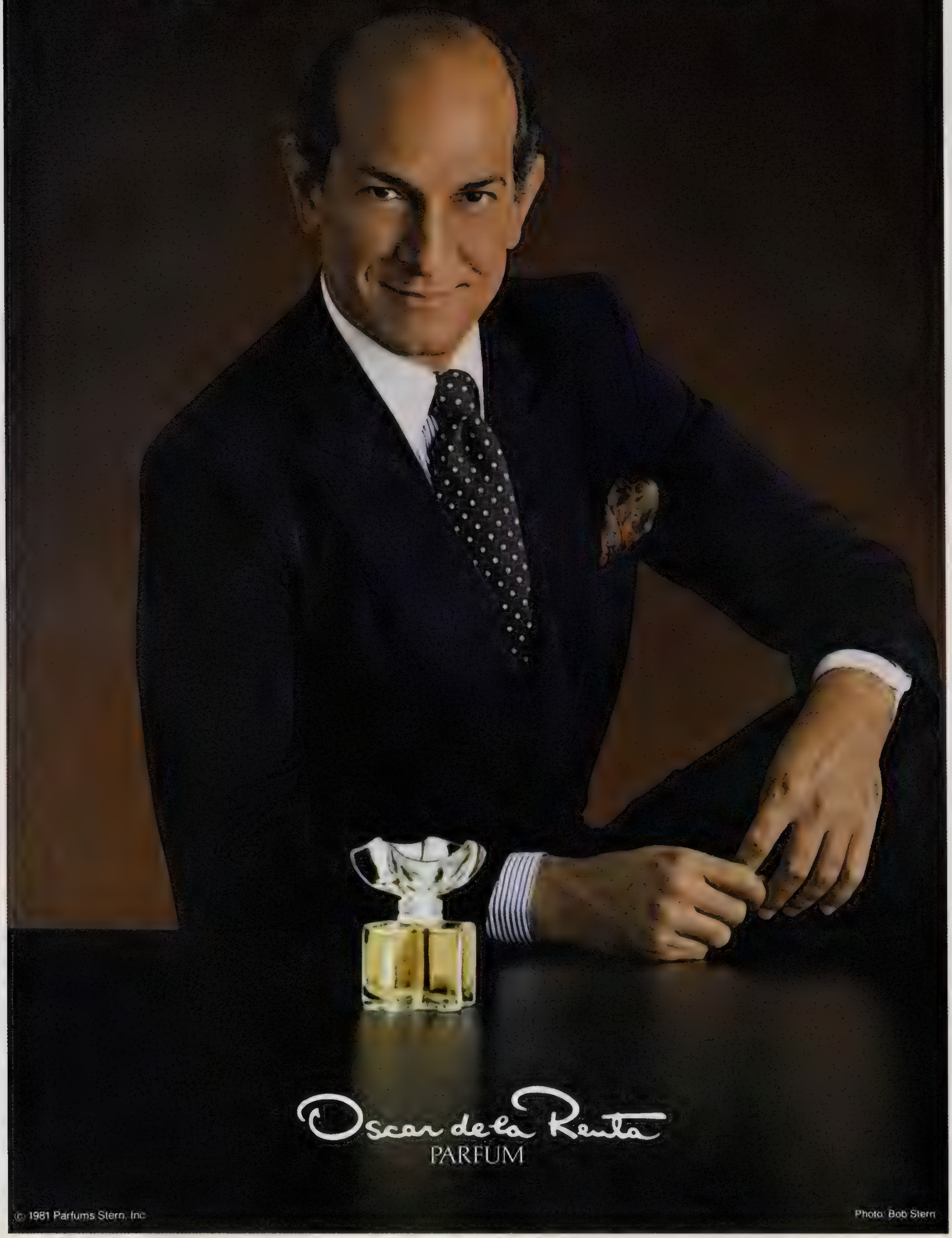
THE COVER LOOK

RED-HOT AND TERRIFIC!

The big news this summer: Red, here on Brooke Shields. The makeup to wear with red, from Halston—a new, softer approach that centers on peachy colors for day, touched with copper to produce the subtlest shimmer for night: Copper Glow Soft Shine Face Color as a base, Copper Rose cheeks, Khaki eyes rimmed with True Purple pencil, Carnelian Cream lips shined with Ginger Glaze gloss . . . and seductive new Halston Night perfume as a finishing touch. More fragrance news, page 298. The red fashion: OMO Norma Kamali's sensational T-shirt minidress in "wet" Antron/Lycra, about $145. Red Lucite earrings by Lisa Jenks, about $12. Details, stores, last pages. More on summer's two stars—red and Brooke—page 236. Hair, John Sahag; makeup, Joey Mills. Photographed by Avedon.

OSCAR DE LA RENTA KNOWS WHAT MAKES A WOMAN BEAUTIFUL.



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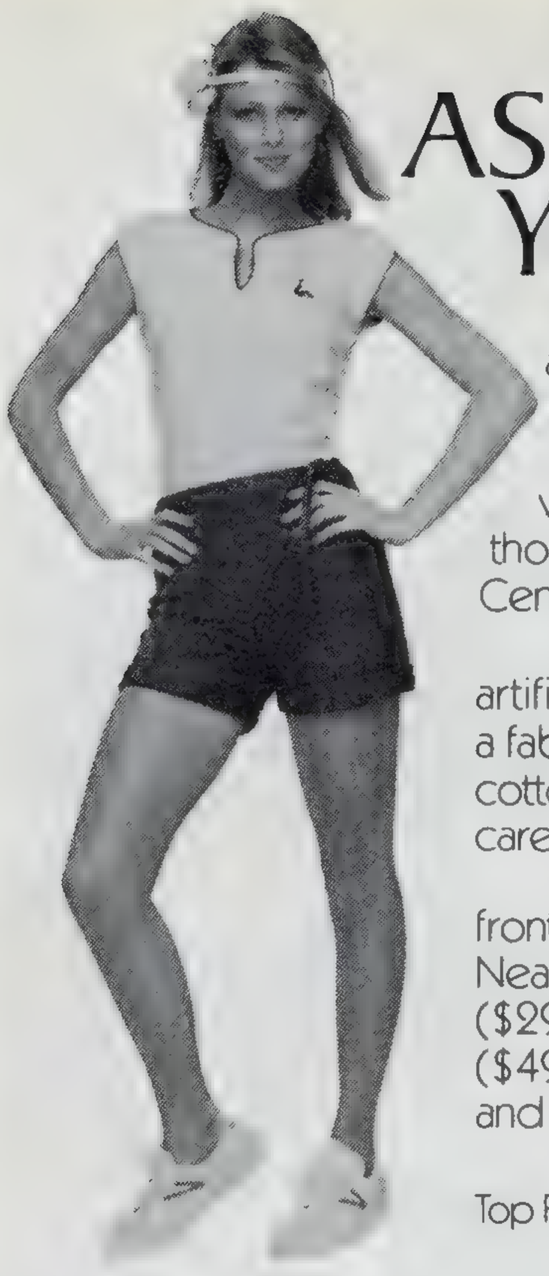

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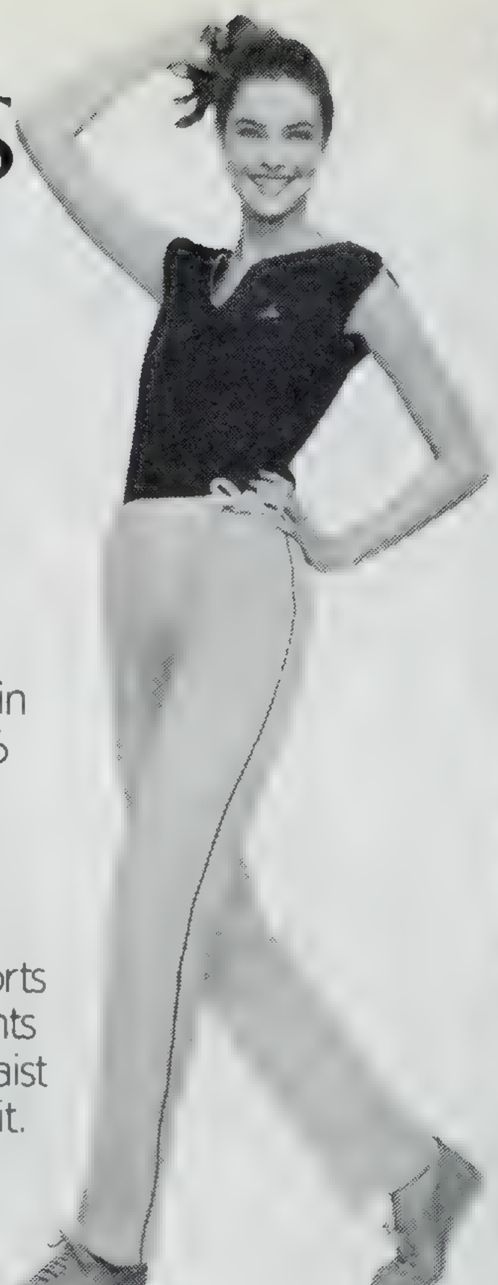
Top Form by Nickolaus Exercise



Clothes come in two delicious colors. Vanilla and Chocolate. Women's sizes available P,S,M,L. Men's sizes available S,M,L,XL. Send check or money order for prices indicated above plus $2 shipping and handling with name, address, size and color to Nickolaus Exercise, TOP FORM DEPT. D16, 295 Madison Ave., N.Y., N.Y. 10017 MasterCard and Visa accepted. NYC residents add 8%, N.Y. State 7%. All items are covered by the Nickolaus refund policy.

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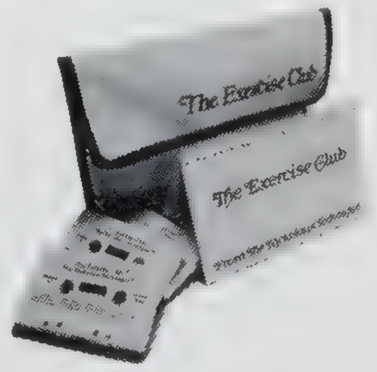

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TAXES

Spring cleaning for tax records

How long to keep receipts, returns

BY JULIAN BLOCK

You need no reminder to hold on to your tax records in case your returns are questioned by the Internal Revenue Service. But just how long do you need to save those old records that clutter up your closets and desk drawers? Unfortunately, there is no flat cut-off. The IRS says the answer depends on what's in those records and the type of transactions involved.

Although the IRS doesn't even require you to keep copies of your returns, it warns that supporting records must be kept for "as long as their contents may become material in the administration of any Internal Revenue law." In plainer language, hang on to receipts, canceled checks, and whatever else might help support income, deductions, or other items on your return at least until the statute of limitations runs out for an IRS audit or for you to file an amended return should you find an error after filing. Generally, that's three years from the filing deadline—April 1984, in the case of a return for 1980—provided you file on time.

Once the three-year period runs out, it's usually safe to dispose of your receipts and other supporting records. But there are exceptions to the general rule, and they can be significant. The IRS has six years to scrutinize your return if you omit from the return an amount that runs to more than 25 percent of the income you reported on the return. And the IRS can go back as far as it wants to if it suspects you filed a fraudulent return or if you failed to file a return.

Ordinarily, you should retain copies of your old tax returns for at least five years. If you decide to take advantage of income averaging because your income rose sharply, you will need your returns for the previous four years. And even if you do not need them for averaging, they are always helpful as a guide for making out future returns.

Copies of your returns can also prove helpful in case the IRS claims you failed to file them. If you want to really nail things down at filing time, you can hand deliver a return to your local IRS office which will stamp the receipt date on both the filed copy and the copy you keep. That way, there should be no question that your return was filed or when it was filed.

If you need copies of old returns, you can get them by filing IRS Form 4506, "Request for Copy of Tax Return." The IRS usually destroys the originals six years after the filing date. ▽

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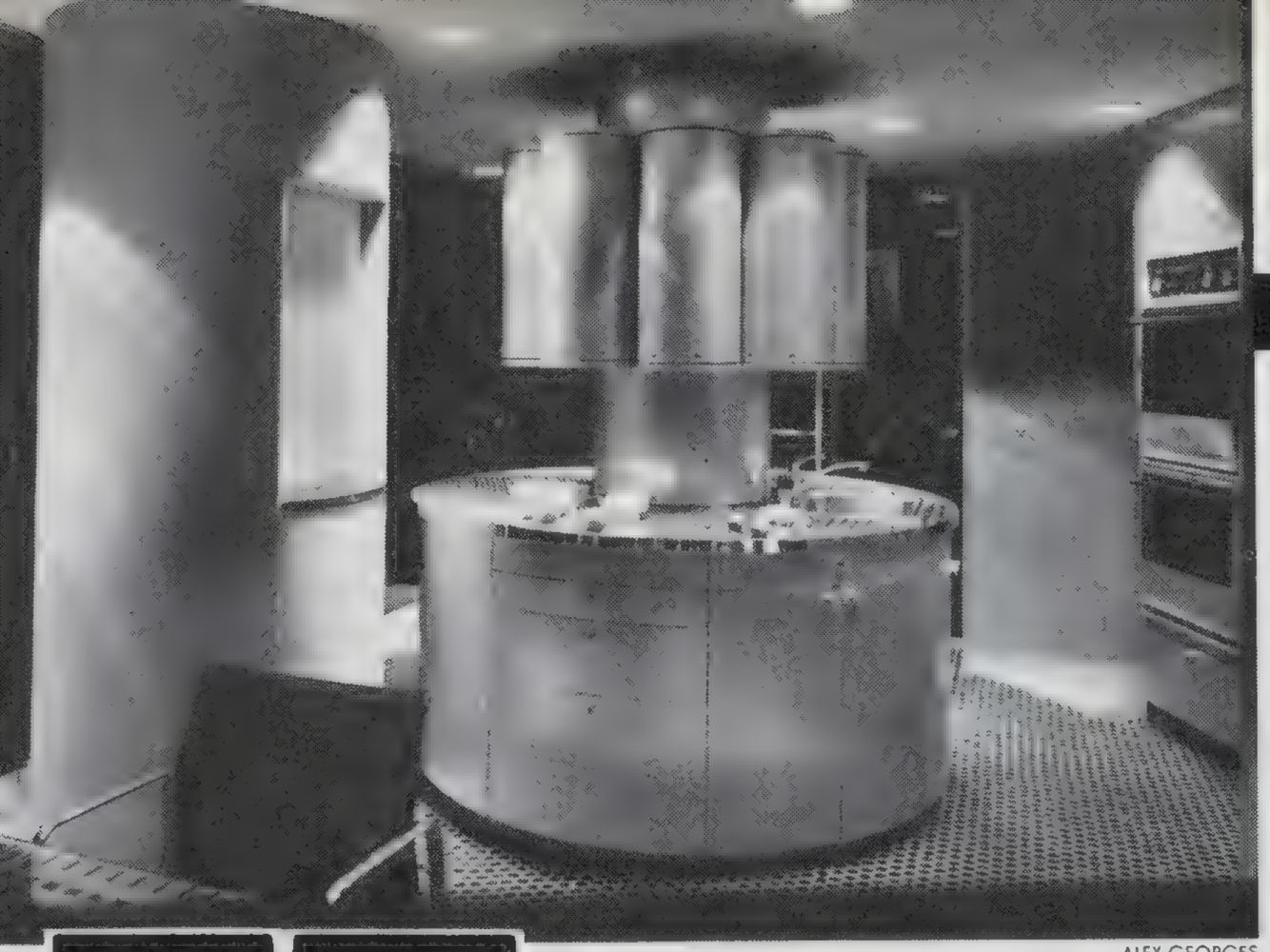
Living:

Ideas and Trends

Forty-second Street switch... new-found kitchen in-the-round... high-rise desk for soaring bills

By Barbara Plumb



ALEX GEORGES

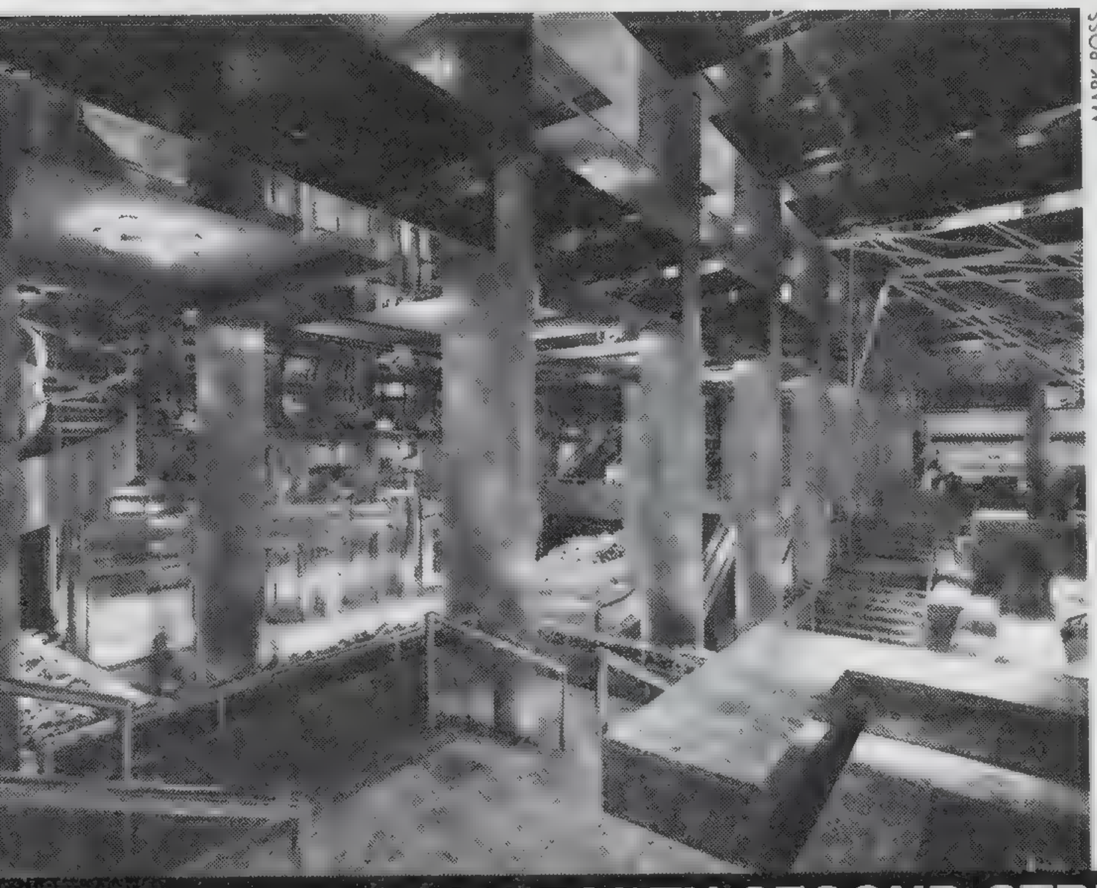
I didn't want to block the view of our Golden Gate Bridge with kitchen cabinets on three glass walls," says architect Theodore W. Brown, so his kitchen-in-the-round *(above)* was born. Its central work island accommodates storage both above and below; the counter top is covered in the same distinctive circular midnight-blue tile as is the floor. A center column made of brushed aluminum hides range and dishwasher from diners' view; a dumbwaiter—in the column at left—serves the bedroom below.

"Classic in design, uniquely American" furnishings were chosen for "Focus America: Charleston," Lord & Taylor's spring event. Found in NYC store: coil baskets, hand-painted iron doorstops, white lacquered bench *(left)*, Chippendale style; $495, special order.

What looks like a table but is too unstable?

This witty, avant-garde sculpture *(below)*, by Italian designer Ettore Sottsass. "Trembling Structure" (it shakes at a touch) has an ordinary glass top, extraordinary pink, blue, green, and yellow metal legs. At Art et Industrie, NYC; $1100.

HOW TO SHELVE YOUR BILL BLUES
Deluged by monthly bill-paying paperwork? Try "Congressional bill hopper" (above), first of Smithsonian Institution's new series of furniture reproductions. Original American Sheraton desk was used from 1819 to 1835 in United States Senate. Bills introduced there were put on the bottom shelf and, as they were voted on, moved up shelf by shelf. Shelf above the drawer slides out to form a writing desk. In mahogany, $650.



MARK ROSS

SPARKLE ON FORTY-SECOND STREET Manhattan's most spectacular rehabilitation, The Grand Hyatt Hotel provides a glittering new cocktail spot in its spacious four-story atrium/lobby *(above)*. Architects Gruzen & Partners and consulting architect Der Scutt lavished Paradiso marble on floors and in a large cascading fountain; added bronze columns, brass hardware, and the brass bar sculpture by Peter Lobello.

It captures the evening...it's Fortrel. The crystal pleated hostess gown in misty gauze jersey of Celanese Fortrel® polyester with exquisite lace bodice. By Ralph Montenero for Blanche in ivory or black. P-S-M-L, 60.00.

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WINES

Summer pleasures: tasting your way—at home, abroad

Where to go, what to sip

BY FRANK J. PRIAL

If you are thinking of taking a wine tour this summer—or even a quick wine side trip—it's not a bit too early to start planning. If you like wine, you are going to love seeing where it is made. What's more, the people who make it will be happy to have you come, and taste a little.

DO YOUR HOMEWORK

Try to do a bit of homework before you leave—it will mean a great deal more to you if you do. Bear in mind, too, that a wine trip need not be a major undertaking. Are you going to be in San Francisco? The wine country of Napa and Sonoma is only an hour to the north. Los Angeles? The beautiful new wine area in the Santa Ynez Valley is just a few hours away, outside of Santa Barbara.

Bordeaux is a long way from Paris, but Burgundy is three hours by train and Champagne only one. Orvieto is not far from Rome and some of the new English wineries are within fairly easy reach of London. A wine trip can easily be combined with a business trip or any other kind of trip. If you plan properly.

WHAT TO READ

The starting point is a good wine book. In this case, three, or if you want to be precise, two and a magazine. The first book, and the most important for general help, is Hugh Johnson's *The World Atlas of Wine* (Simon & Schuster). Mr. Johnson has put together a superb collection of maps of all the wine regions of the globe known to man—and a few that have escaped most of us. Combined with heaps of great wine lore, pictures of labels, photographs, and diagrams, it is one of the most delightful of all wine books even if it does cost about $33. Mr. Johnson won't get you to the wine regions; but once you are there, he becomes indispensable.

If you plan to visit California vineyards and wineries, you might do well to arm yourself with the annual vintage issue of a California magazine called *The Redwood Rancher.* For eleven months of the year, *The Redwood Rancher* concerns itself with such esoteric matters as irrigation pumps and alkaline soil. Once every summer, however, the magazine includes an exhaustive and attractive listing of the central coastal wineries plus maps, plus a guide to good eating along California's north coast. Send $2.50 to *The Redwood Rancher,* 756 Kansas Street, San Francisco CA 94107.

For seeing—and reveling in—the French wine country, the book to have is Alexis Lichine's *Guide to the Wines and Vineyards of France* (Knopf). This compendium of Lichine's lifetime of experience and total commitment to French wine also includes his recommendations for places to eat and places to stay.

WHAT TO LOOK FOR

Some years ago, I was asked to lead some wine tours in France. Before saying yes, I asked my old friend Alain Querre, of Château Monbousquet in St. Émilion, if I could tag along with an American group he was taking in hand for a day. What I encountered was a group of very disgruntled travelers. "When they said we'd visit châteaux, I thought we'd see a beautiful home," one of the women said. "All we've seen are the wine vats in the basements."

Unless you are a winemaker, all cellars do look the same—and most of them are damp. Yet another lecture on malolactic fermentation is not very inspiring when you're paying $250 a day. The best trips avoid too many cellar tours and emphasize tastings, scenery, and good meals. A good travel agent can line you up with a wine tour to suit your taste, or your local wine shop can probably put you in touch with a chapter of "Les Amis du Vin," the friends of wine; they run many tours.

CALIFORNIA WINERIES

Among the most sophisticated winemakers when it comes to welcoming guests are the Californians. Most of the large- and medium-sized wineries offer tours seven days a week during the vacation season. Tours usually last about forty-five minutes, leave for a walk through the winery every hour, and invariably end up in the tasting room, which is a euphemistic way of describing the retail shop. In recent years, quite a few wineries have discovered that their retail shop contributes substantially to their income. They have branched out into such sidelines as corkscrews, glasses, T-shirts. Definitely tacky.

The new standard by which all wineries must be judged is the Domaine Chandon in Yountville, California, at the southern entrance to the Napa Valley. This is the big sparkling wine plant of Möet & Chandon, the French Champagne makers. Along with a wine and accessories shop, there is a museum and a superb French restaurant where, in summer, reservations should be made several days in advance.

A few miles up the road—Highway 29—the Robert Mondavi Winery offers jazz concerts on most summer weekends; and still further along, in Calistoga, Coca-Cola's Sterling Vineyards makes you take a ski-lift gondola from the valley floor to the hilltop winery.

(Continued on page 102)

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3) The effectiveness of our products.

The backbone of every Erno Laszlo ritual is soap and water. It is the key to the success of the ritual. The kind of soap used and what you do before and after our famous washing, rinsing ritual depends on your "O'Clock". If your skin is dry, you will apply oil before washing and use a rich, oily soap. But if your skin is oily or troubled you must use a soap and other preparations that control oil. They require only a few minutes of your time morning and night and are all you'll ever need to care for your skin and keep it glowing through the years ahead.

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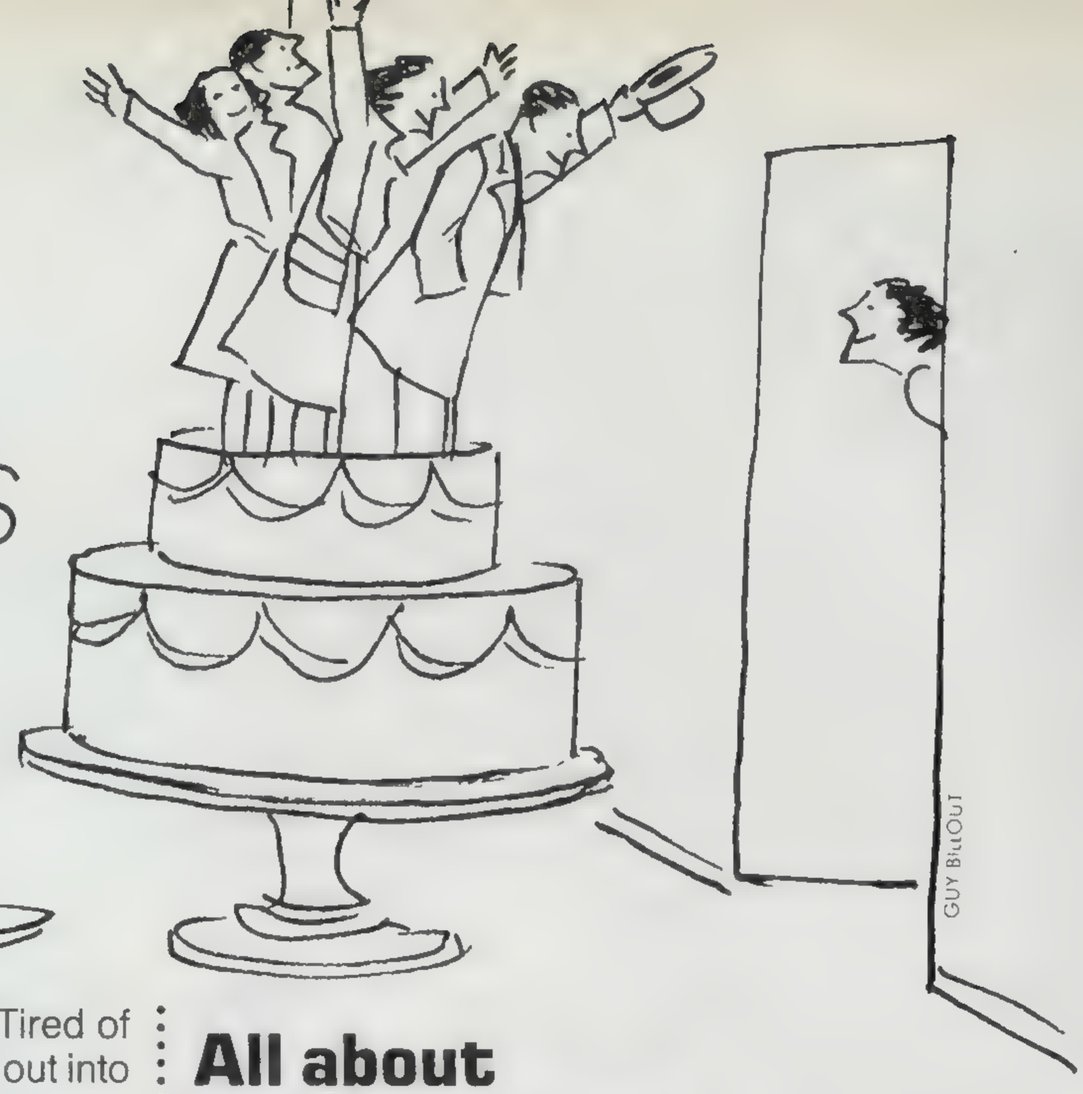
Tips and Treats



By Sandi Cushman

Gorge-ous dessert party...
two guides to summer cooking
...how to have a wine buffet

Spring-into-summer: a new look at warm-weather parties. Tired of invitations that read "cocktails and dinner"? Then branch out into other areas. Have a dessert party—and we mean lots of desserts. (The least you can expect, now, is two desserts at even an ordinary dinner party.) Even your friends who are hitting the health-food circuit heavily will welcome the excuse to break loose "just this once." Lead off with several different cakes, mousses, then follow up with a variety of fresh fruit sherbets. (For news of a totally automatic new sherbet and ice-cream maker, see note *below.*) With all this lusciousness: lots of espresso coffee—either hot or iced and served with whipped cream, shaved chocolate, cinnamon sticks, brandy or coffee liqueur. . . .

Sunday afternoon tea's a delight, too—especially iced tea now. Brew tea with mint and orange peel, or mix it with ginger ale or cranberry juice. Sweet trick: sugar syrup (made by melting sugar in water) mixes instantly in cold tea. Afternoon tea's a great excuse to get out your best serving plates, tablecloth, and make like an Edwardian. To eat with the tea: the thinnest cucumber sandwiches, and little crescents of white or wholewheat bread filled with chopped chicken or finely sliced mushrooms mixed with a lemony homemade mayonnaise. . . . Or try the latest—the very latest idea in wine parties: the Wine Buffet. Details, *right.*

FOR HOMEMADE SORBETS (think strawberry, melon, cucumber and onion, tomato, tangerine) for your all-out dessert party—or for ice cream at the push of a button, there's a compact new wonder machine, Il Gelataio, by Simac (looks like a first cousin to a Cuisinart food processor). All you do is add the ingredients (but no ice—it contains its own refrigerant), and this plug-in marvel produces the goods, ice-cold and ready-to-serve, twenty minutes later. At Lee Bailey at Henri Bendel, New York; $350.

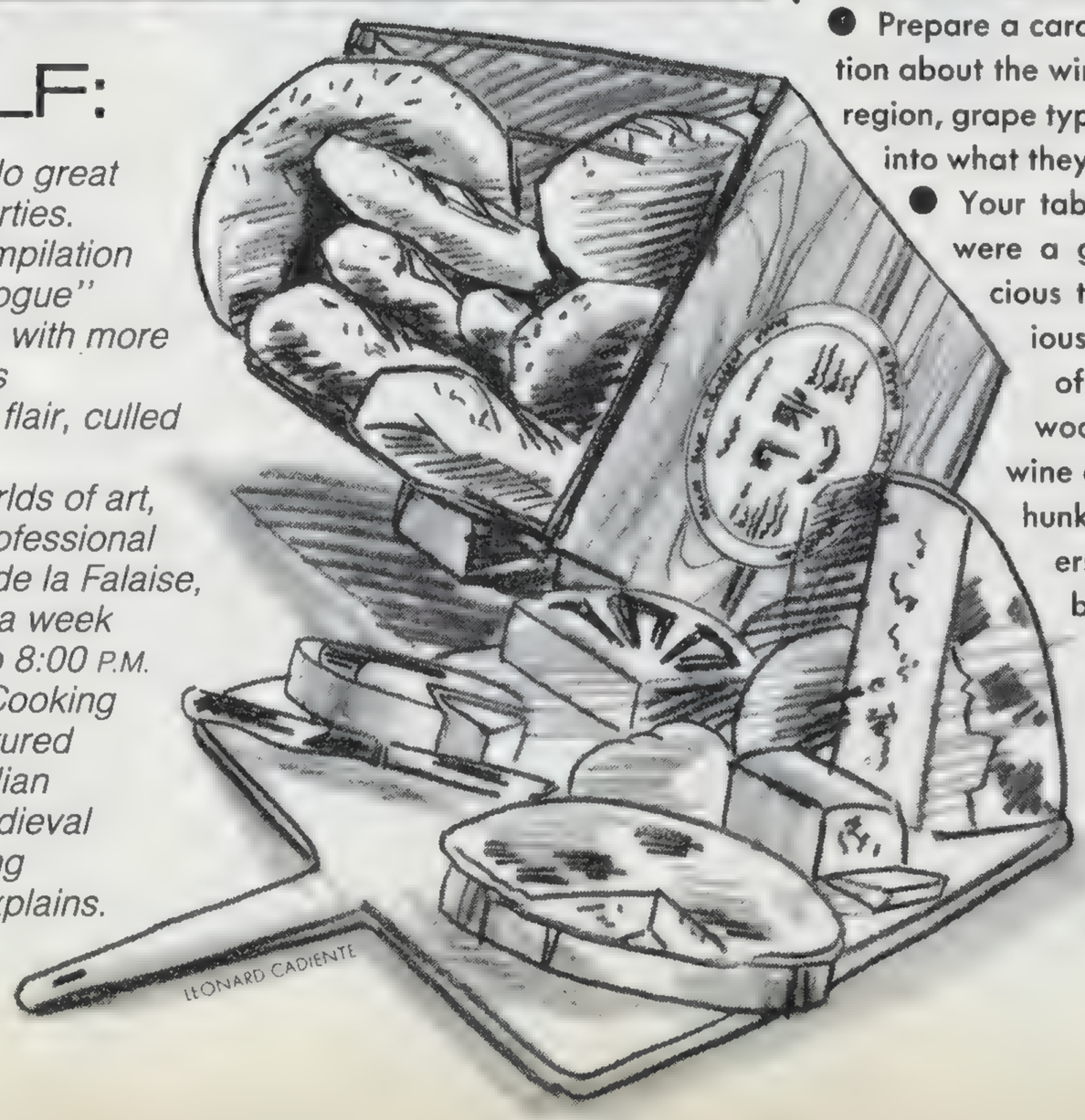
All about the wine buffet

A wine buffet, explains Alexander Wiener, co-owner and originator of The Wine Bar, in SoHo, New York's first enterprise of this kind, emphasizes the enjoyment of wine while giving people the feeling that they're participating in a wine tasting—without all the work that is associated with an actual tasting. Sandy and his staff, who cater lots of private parties where wine is the focal point, offer these how-tos to make your version a success:

- **Decide on three reds, three whites (in hot weather make it four whites, two reds), and have enough wine of each kind so that you can satisfy everyone even if you suddenly have a run on one kind.**
- **You should, just to be safe, think in terms of two bottles per person (though not everyone necessarily will drink that much).**
- **All of the wines should be of about the same quality—otherwise people will avoid the less appealing ones.**
- **Prepare a card that gives general information about the wines—their country of origin, region, grape type, so that people can fit this into what they already know about wines.**
- **Your table should look as though it were a giant cornucopia with delicious things spilling out from various containers: piled up loaves of crusty bread in an uptilted wooden wine crate (get your wine dealer to save you one), big hunks of cheese, assorted crackers on a pizza board, a large bowl of crudités tilted on its side (served with little bowls of dipping sauce—but nothing curried or too spicy that will interfere with the wine), fresh fruit overflowing from a basket.**

ON THE SHELF:

A new must-have cookbook that will do great things for your spring-into-summer parties. We mean a handsome, hardcover compilation of celebrity food revisited: "Food In Vogue" by Maxime de la Falaise (Doubleday), with more than three hundred easy-to-do recipes and menus with that special "Vogue" flair, culled from this magazine over the years.
The contributors: celebrities in the worlds of art, entertainment, design, writing, and professional cooking. The book's author, Maxime de la Falaise, is now teaching four cooking classes a week in her Manhattan kitchen, from 6:00 to 8:00 P.M. Monday and Tuesdays, it's Gourmet Cooking on a Budget, with summer dishes featured on Tuesdays. On Wednesdays, it's Italian provincial cooking; on Thursdays, Medieval cooking. "Part of each class is learning to serve food attractively," Maxime explains. "We eat what we've made, served with my china and silver."
For information: (212) 685-1537.



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Fashions: Mollie Robert

Horoscope

By Maria Elise Crummere **May**

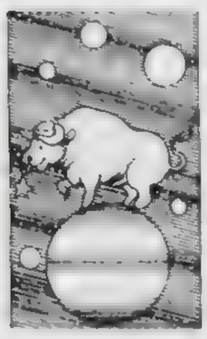
Aries: A blessing in disguise. **Taurus:** Don't force the issue. **Gemini:** Take the gamble! **Cancer:** First—test the waters. **Leo:** You love a challenge. **Virgo:** Your style spells success. **Libra:** Earning power soars. **Scorpio:** Stand your ground. **Sagittarius:** A winning partnership. **Capricorn:** What counts—timing! **Aquarius:** You hold the cards. **Pisces:** A sparkling new you

MONICA INCISA

Aries

MARCH 21–APRIL 19

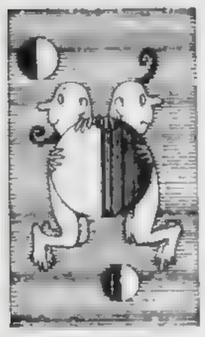
Your natural, free-wheeling spirit may be hampered at the beginning of the month because your ruler, Mars, is under the sway of dogged Taurus. But this will turn out to be a blessing in disguise because it gives you time to take a second look at your plan for the big push at month's end. Information around the 17th will provide you with a fresh, new slant. Rework your plan on the 24th; put it into action on the 26th. The response on the 31st will astound you.



Taurus

APRIL 20–MAY 20

You have a dizzying galaxy of choices this month with three action planets moving through your sign. To make the most of it, wrap up all your social obligations by the 9th. An unexpected event on the 10th will temporarily put you "on hold"; don't force the issue—if you do, you will only provoke more resistance. Just maintain a slow and steady pace up to the 29th and 30th, when Jupiter will give you the answers you want.



Gemini

MAY 21–JUNE 20

The first week of the month may be slow; but, from the 9th on, you will feel supercharged with energy—ready to take on the world—and you do. You overhaul an old plan on the 10th, persuade a partner to join you on the 14th, and then swing into action. A message on the 18th and the support of faithful Jupiter push you to take an important gamble. An inquiry on the 23rd may catch you off guard; but, by the 26th, all's resolved in your favor. An enticing offer on the 29th proves you are still in the running.

Cancer

JUNE 21–JULY 22

The new moon on the 4th will be tailor-made for you and your goals, with five working planets on your side. But play your cards wisely: rather than jumping in with both feet, test the waters with your associates the first week; lay your plans carefully the second week. Then, from the 14th on, shift into high gear. When Jupiter moves on the 25th, your life will improve dramatically across the board and most especially at home.

Leo

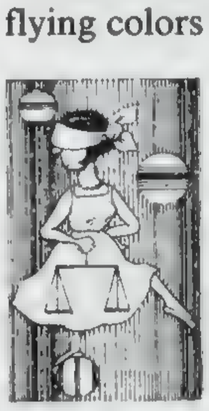
JULY 23–AUGUST 22

The new moon on the 4th urges you to take a fresh look at your business projects and then, on the 8th, to weed out the ones that are not working. Social demands may distract you from the 9th to the 12th, but business will remain the priority. The gripes of clients make the 19th a tedious day; but, as usual, you are able to transform a troublesome situation into a challenge and, with Jupiter's support, on the 25th, parlay it into a big win. An old friend reappears to help you celebrate.

Virgo

AUGUST 23–SEPTEMBER 22

You may feel you are just marking time the first week of the month, but be patient: after the 9th, the sky's the limit—especially when it comes to business. On the 16th, follow through with a promise you made to yourself. Your appealing personal style will be invaluable in dealing with the public on the 21st. The 23rd presents you with a mystifying challenge; but, by the 29th, you will blaze through a test of your judgment with flying colors and gain the inside track.



Libra

SEPTEMBER 23–OCTOBER 23

Money: you love to spend it, but you have little patience with its more mundane aspects—like paying bills—that you will have to deal with the first week. The 7th to the 11th will be more to your liking: Mars in Taurus, the money sign, stimulates both your partners and the marketplace, and your earning power soars. Mid-month, a project that comes out of left field captures your interest; and, on the 18th, you give it your all. By the time Jupiter makes its big move on the 25th, the rewards will be streaming your way.

(Continued on page 94)

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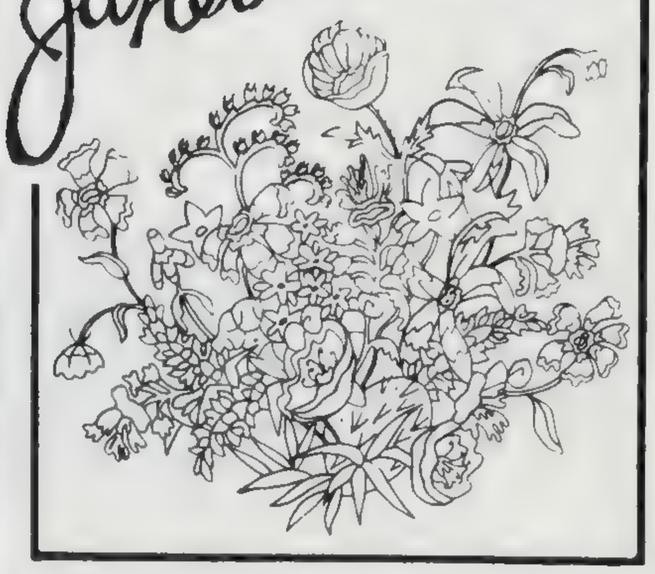
Janet Shook



A needlepoint design in the manner of the Impressionists. All bitter-sweet colors...corals, yellows, browns, greens, soft blue and white tossed against a background of pale apricot.

Janet Shook's previous designs are now the property of the Archives of American Art, the Smithsonian Institution.

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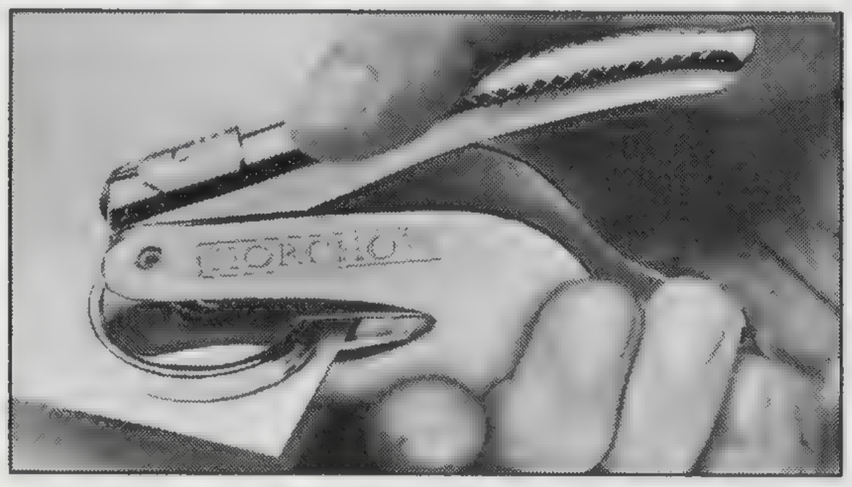

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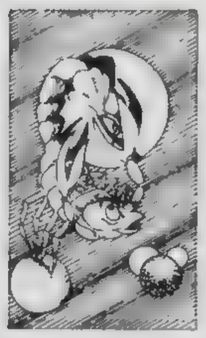
HOROSCOPE

(Continued from page 93)

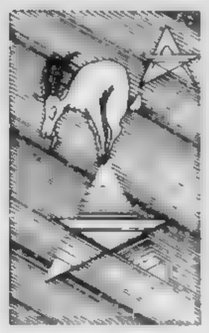


Scorpio
OCTOBER 24–NOVEMBER 21

For Scorpians, power is always the big draw. But this month, be careful: with mixed signals coming from four planets in Taurus, your opposition sign, the game plan will have to be more complex than usual. You may feel your style is cramped up until the 12th, but try to focus on the broader issue. One associate will give you trouble, but you smooth things over by the 25th. Stand firm on the 26th; associates will swing your way. The 30th will be a day of decision.

Sagittarius
NOVEMBER 22–DECEMBER 21

Your ruler, Jupiter, may be at a standstill early in the month; but make the most of this time to lay the groundwork for future moves. By the 8th, you will have gathered enough facts to preshow your program to several select associates. Use their reactions as a guideline for your presentation on the 12th. Keep tabs on a partner on the 21st—a problem could be brewing. Clear it up by the 25th, so that you can forge a fruitful alliance.



Capricorn
DECEMBER 22–JANUARY 19

When your ruler, exacting Saturn, teams up with soaring, spirited Jupiter, you get just the push you need to make this one of your most productive years. Don't be discouraged by your slow start the first week of the month or by the tedious discussions that drag on from the 12th to the 24th. Work at wooing new supporters to your cause. Timing and preparedness count, and the 25th proves you to be a pro on both scores.

Aquarius
JANUARY 20–FEBRUARY 18

The presence of Scorpio always spells power; and, as your ruler, Uranus, nears the end of its long transit in Scorpio, try to wrap up your ambitious agenda while you still hold the cards. Neptune will be on hand from the 1st to the 21st to inspire you to work your wiles on a powerful partner who could be of great help to you. The answers are everywhere—it's up to you to find them.

Pisces
FEBRUARY 19–MARCH 20

This month, you feel a subtle shift in your point of view—a new clarity about your goals and a fresh assertiveness about going after them. At new moon on the 4th, two friends entice you with a compelling new project. But, on the 11th, you decide to take time to weigh all the possibilities. From the 26th to the 28th, when you learn more details and begin to see an enormous potential for your career, you are ready to take the leap.

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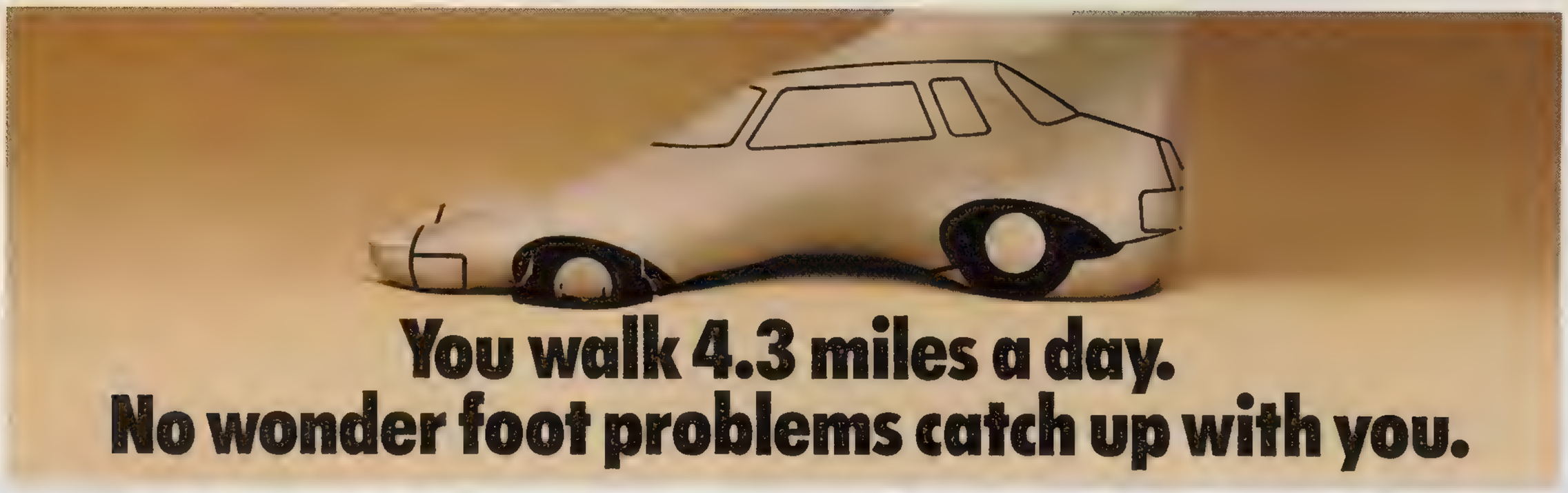

The average adult puts over 4 miles a day on his or her feet.*

With that kind of mileage, no wonder feet often react. With bumps of hard, dead skin on your toes. Or thick, hardened skin on the soles, sides or heels of your feet.

These are corns and callouses. Very often they can become painful. But Dr. Scholl's can help.

Our easy-to-use Zino® Corn Pads and Callous Pads are made of a super-soft material. They're adhesive backed. That way, you can apply them directly to the problem area for protection. And they come with separate medicated disks to help remove the problem.

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So stop by the Dr. Scholl's Foot Care Display at the store near you.

If problems persist, see your podiatrist.

*Estimated average based upon information received from the American Podiatry Association.

The Specialists in Foot Care.

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YOUR LETTERS

(Continued from page 22)

settling in Seattle during a heat wave. What heat wave? When an Easterner visits, we make sure it rains six weeks at a stretch—we print T-shirts with slogan: "Seattlites do not tan, they rust!". We sport bumper stickers such as: "Have you been rude to a tourist today?" Not to mention: "Seattle rain festival September-May." If that does not discourage people from moving here, we have Mt. St. Helens blow her top. If even that fails—oh well, welcome, but mum's the word!

Marijcke V. Clapp
Umbrella City, U.S.A.
(Seattle WA)

Hair-raising comment

Chauvinist statement of the month goes to Pirrko Antonopoulos, barber, who explains ("Hair Now," February 1981) why her "versatile, low-maintenance haircuts" are accessible to men *only*. "Most men don't have time to wash, blow dry, and style their hair every morning." Does she think women have nothing better to do with their time?

Denise M. Pilie
San Francisco CA

Longfaced about short skirts

I am tired of the constant barrage of mini skirts every time I open your otherwise excellent magazine. In my opinion any female over the age of thirteen looks ridiculous in a mini. These skirts are unflattering to most figure types, and I am reminded of this when I look back at old pictures and see the flabby thighs and knobby knees exposed by these skirts of yesteryear. Certainly there are more flattering ways to reveal the legs. Moreover, I remember how impossible it was to prevent exposure while going up stairs, bending down, reaching up, or sitting gracefully in a mini skirt. I feel that today's woman wants a more authoritative look, especially in the competitive business world. Sometimes, it is best to leave the past alone.

Janet C. Baricev
Metairie LA

Women: a driving force

This letter is regarding your article in February's edition of Vogue, "Women and Cars" and "Getting What You Want in American Automobiles" by Lillian Borgeson.

I was very pleased with this article because it made me realize that car companies care about what women car drivers want and look for in their choice of cars. I am glad that they realized that women contribute to the amount of cars being sold in America and that we care as much about our cars or even more than men do. . . .

All that I'm waiting for now is to hear about or see a car sales*woman*. Keep up the good work.

Myra Butler
Collegedale TN

One who's changed says thanks

Three cheers for Karen DeCrow and Vogue magazine for printing her fantastic short story "Women Now: How We've Changed!" in the February 1981 issue.

As I read the article I traveled back to my own years of the 'fifties and related to what were our choices then and to what we women have and can do now.

The Women's Movement has done much to change the girl of the 'fifties into the independent free-thinking woman of the 'eighties, and I feel super good about that.

Thank you Karen DeCrow and Vogue magazine for a trip down memory lane and thanks to the Feminist Movement for showing women there are choices.

Vickie J. Jankowskie
New Benn NC

How to exercise medical options

We have read with interest your article in the February (1981) issue of Vogue on "Your Medical Option: Second Opinion" excerpted from a book by Isadore Rosenfeld.

Since 1977 the Department of Health and Human Services, through the Health Care Financing Administration, has initiated a program directed to the general public on second opinions. The program is an effort to improve the quality of health care, reduce the level of inappropriate surgery, and to expand the patient's knowledge and awareness of his own health care options.

We have published a brochure in English and Spanish that is available free by writing: Surgery, Department of HHS, Washington, DC 20201. It explains the program and also publicizes the Hotline number which is available to locate a nearby referral center that will provide the names of specialists: (800) 638-6833.

Barney Sellers
Office of Public Affairs
Department of Health & Human Services
Washington, DC

"My home is very important to me.

In it I have surrounded myself with things I love that I have collected. It gives me great pleasure to look around and enjoy it. Architectural Digest has furnished me with a beautiful photographic record of this haven which I shall always have—in the event I decide to change any part of it. After all, a woman wouldn't want to eliminate the possibility of using her natural prerogative, would she?"

—Dinah Shore

Architectural Digest is not just about architecture. Nor is it a digest. It has become what The Wall Street Journal called "the preeminent publication in the world of interior design."

And some of our most critical and important-to-please readers are those whose homes we portray. So we are always pleased to receive a letter like the one from Dinah Shore.

Julia Child, too, was thrilled with "the splendid feature about our Cambridge home. We are absolutely delighted to have the copy, which we shall treasure for the rest of our lives," she said.

Diana Vreeland found our coverage of her home "too delightful for words..." She wrote, "How beautiful the whole magazine is."

Our high standards have won us the respect of the top interior designers and their clients. So we are invited—and sometimes, frankly, begged—to include some 700 interiors a year. From those we choose only la crème de la crème—one out of ten.

In addition, we seek out the private homes of such celebrities as Fred Astaire, Truman Capote, Mary Tyler Moore, Givenchy. And evoke with color camera and pen the grandeur of such historic houses as Sir Winston Churchill's Chartwell and North Carolina's Biltmore House.

If you love beautiful homes—and would love to look behind the closed doors of delightful country estates, penthouse apartments, Mediterranean villas, imposing old townhouses, film stars' mansions, French provincial castles—isn't it about time you, too, discovered *Architectural Digest?*

To make the discovery easy, we invite you to mail the postpaid card for a complimentary copy (retail value, $4.00). No obligation to continue as a subscriber (see the terms on the card) unless you are delighted and feel that you want to.

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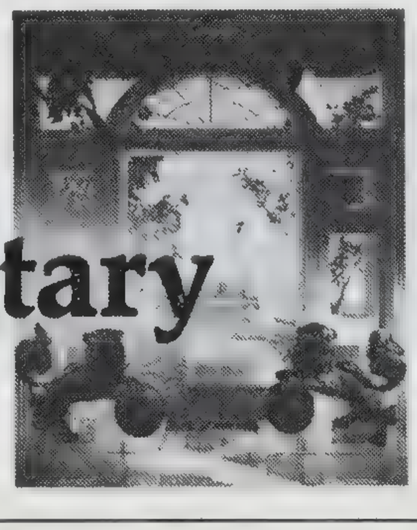

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Beauty Now

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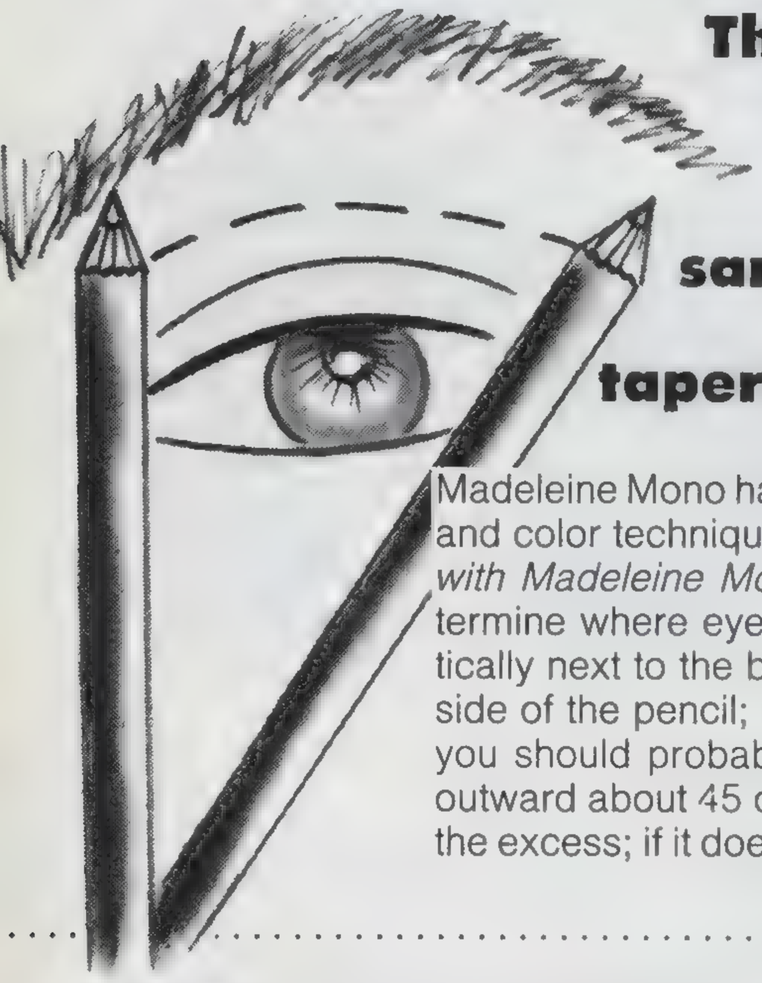
The FDA has approved extended-wear contact lenses—the Hydrocurve II 55 and the Cooper Permalens—for other than post-op cataract patients. These water/oxygen-permeable soft contacts correct nearsightedness, can be worn up to two weeks *nonstop,* are great for people like actors and doctors who work long and/or odd hours. They do not, however, correct strong astigmatism, will cost about one-third more than daily-wear soft contacts, and are very fragile—need professional checkup and cleaning at least three times a year *after* the initial six-month fitting period. Still . . .

Wraparound . . . raciest new sunglasses direction. By Charles Jourdan, about $45

Seamless "New Wave" wrap protects peripherally. By Fiorucci for Renaissance Eyewear, about $32

SEAN EAGER

For fast-moving sports, eyeguard on an elasticized band. (Good-looking pushed up and worn as a hairband, too.) By Plaza Sunglasses, about $17. Stores, last pages



The ideal eyebrow stays almost the same width across, tapering slightly at outer edge

Madeleine Mono has been "making eyes" with innovative eye makeups and color techniques for years. Now, she's written a book, *Make Eyes with Madeleine Mono* (Harper & Row). Her "pencil test," *left,* to determine where eyebrows should begin and end: 1. Hold a pencil vertically next to the base of your nose. Pluck brow hairs on the "inside" side of the pencil; if hairs don't touch the "outside" side of the pencil, you should probably fill in with brow pencil. 2. Now angle the pencil outward about 45 degrees. If the brow goes beyond the pencil, tweeze the excess; if it doesn't reach the pencil, "lengthen" it with brow pencil.

Eyelights: *Eyebrows should always be a few shades lighter than your hair color, never darker, says Madeleine Mono. Lighten with a gentle facial bleach, or go to a pro. . . . You can "fix" brows in place by brushing on a bit of mustache wax or glycerine soap (Cher's trick) with a moist brow brush. Or use a brow "setting lotion"; Stagelight Cosmetics and On-Stage Cosmetics both make one.*

When you are growing in over-plucked eyebrows, says makeup artist Joey Mills, extending your eye makeup all the way up to the brows will make stray hairs or "stubble" less noticeable. Fill in bare spots with an eye pencil the same shade as your eyebrows or one shade lighter. (For the softest, most natural effect: Charles of the Ritz's new *powdered* Brow Color, in three shades.)

The most delicate skin **on your body is the thin skin around eyes, usually first to show fatigue, signs of aging. If moisturizer is the least bit "heavy," it can "drag" at skin, even cause puffiness. Doak Formula 405 Eye Cream is light, penetrating, nongreasy; ideal for round-the-clock protection. To help reduce pouches and circles, Clarins Eye Contour Gel with plant extracts.**

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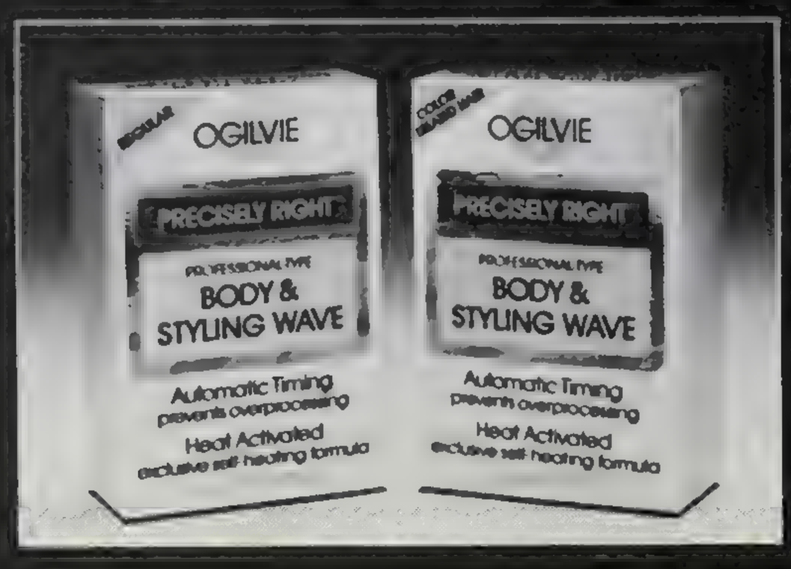

Precisely Right by Ogilvie. When used as directed, your hair can be a bouncing success every time, in less time. Automatically.

Gail Jones lost 22 pounds

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SUMMER PLEASURES

(Continued from page 87)

If you have a favorite wine and you'd like to see where it is made, it's not a bad idea to write to the winery and ask if you can visit. At Sebastiani Vineyards in Sonoma, California, or at Möet & Chandon in Epernay, France, each of which receives thousands of guests a year, there is no problem. But if your favorite comes from a tiny winery in Northern California or a small château in Bordeaux, there may not be any facilities for visitors. The poor winemaker—and his wife—may just be too busy. A letter may flatter him, however, and you may find you have made a friend for life, even if you don't speak the same language.

Some day in the not-too-distant future, the wine business will become too big, too impersonal to allow for any contact between producers and consumers. It's already happened at the big wineries where tours are run off in the fashion of Universal Studios. Not the smaller places yet, but you'd better hurry.

FRENCH WINERIES

In France, the Champagne makers are used to handling large groups of visitors and so are the Burgundians, from the big shippers such as Patriache and Drouhin, who offer tours through their cellars, to the small producers out in the wine villages who now sell much of their production from, as the Californians say, the back porch. Parisians drive down to Beaune on a Saturday, see a few small producers, and drive home with three or four cases of Burgundy in the trunk.

Bourdeaux is different. In the first place, it is remote from the big cities. Then, too, there has always been an aristocratic tradition among the major château owners: they entertain friends and big customers lavishly, but not the public. That is breaking down, but slowly. More châteaux in the Médoc have welcome signs out, but you might have to try two or three to find someone who speaks English.

SPAIN, ITALY, GERMANY

Spain and Northern Italy are much the same. If you love exploring, it can be exciting to make your own way through the vineyards. If you are a little more cautious, there is a better way. Organizations called Food and Wines from France, the Italian Wine Promotion Center, Rioja (Spain) Wine Information Bureau, The German Wine Information Bureau, and the Champagne News and Information Bureau, all in New York, will be happy to provide specific facts on how, when, and where to go.

HOW TO GET THE MOST FROM A TASTING

If you are visiting small wine cellars, you are a guest, of course, and must taste what the proprietor offers. Chances are you will do well because winemakers are proud of their work and like to show off their best. At a small property, the first taste is often a test. If you respond properly—"There seems to be some Gamay in this Pinot Noir," or, "This wine is still closed in; it must be quite young"—he may bring out some better things. He knows he has an appreciative audience. In the big California wineries, try to taste the best—the Cabernet Sauvignon, the Chardonnay, and the Pinot Noir. Most tourists go for the sweet rosé. You will be treated better and will get more respect.

Don't pretend to know more about wine than you really do. Bordeaux cellars traditionally offer visitors the wine currently in barrels, which is what the experts want to taste, even though it is just barely drinkable. The cellar masters love to watch naïve tourists sip this rough, unfinished wine, then gasp and say "superb." Much better to say something like "I'm not very good on young wines—what should I look for here?"

One thing more—don't be offended if you are not offered a tasting at famous châteaux such as Lafite Rothschild and Haut Brion, and at some small premium wineries in California. Some of these could use an entire vintage in a month of public tastings.

TOTE NOTE:
Bringing wine in from Europe is tedious and risky. In the first place, it often costs more there. Europeans live with an onerous value-added tax that in France, for example, tacks an additional 17.6 percent tax on the retail price of almost everything, including a bottle of wine.

Wine in any quantity is too heavy to bring home on a plane, even though the duty is only about 12 cents a bottle, and if you ship any quantity as freight, it must be cleared through an importer in this country. Then there are problems of transportation on this end, breakage, theft. If you have money to spend on wine overseas, drink it in restaurants. Stock your cellar right here at home. ▽

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Are you chronically tired? Insomniac? Tense? Do you feel fat, achy? Is your stomach too round? Yes to any of the above means a poor fitness profile may be the culprit. Doctors agree that one of the classic symptoms of physical unfitness is chronic fatigue. Another symptom—muscle atrophy—is responsible for poor posture, low-back pain, a protuding stomach.

Fitness is measured by proper nutrition, adequate rest, amount (and type) of physical activity. A tennis game once a week, a walk, or fifteen minutes of calisthenics doesn't make for fitness (although in the big picture they do—if you do *all* three *every other day*). What adds up: a complete program covering these four bases . . . .

● *Cardiovascular conditioning.* Dance exercise, brisk walking, jogging are good examples of aerobic activities, which help to decrease demands on your heart. Says NYC cardiologist Lenore R. Zohman, coauthor of *The Cardiologists' Guide to Fitness & Health Through Exercise* (Simon & Schuster). "That is the major *health* benefit of exercise." Rewards: better complexion, digestion, sleep; plus, for sufferers, an improved appearance of varicose veins.

● *Muscular endurance.* The heart is not the only muscle to benefit from exercise. As endurance increases, you are able to exercise longer before tiring and to recover more quickly. Any activity which exercises the heart also builds endurance in other muscles; among them: tennis, badminton, canoeing—for arms; cross-country sking (primarily for legs).

● *Flexibility.* Stretch exercise promotes one's ability to flex and is an important type to do before—and after—any other exercise, as it does double duty as warm-ups and cool-downs. Best to do include: stretch exercises in place, dance (especially ballet), swimming. Each promotes muscle, joint, and connective-tissue elasticity (which atrophies with muscle disuse). Rewards: greater range of motion and mobility (you can reach farther), reduced lower-back pain, straighter posture.

● *Muscular strength.* The best way to build strength is to lift weights, which also strengthens bone, because "bones and their attached muscles tend to develop at a similar rate," says Grant Gwinup, M.D., professor of medicine, division of endocrinology and metabolism, University of California, Irvine, School of Medicine. "While there are no exercises designed specifically for bone strength, any exercise in which you push against the force of gravity will place healthful stress on your bones."

The minimum program: "Thirty minutes three times a week," says Sports Training Institute's Michael O'Shea, "ten minutes each devoted to stretch, strengthen, aerobics." ▽

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Here she's clocked a winner in sleek, sexy Sweet Nothings. This provocative front-close bra and matching bikini are lustrous satin tricot lavished with lace. Shown in softcup, the bra is definitely Grand Prix material in underwire, demi-bra and light fiberfill too. Bra shown, $7.50. Bikini, $5.50. In a record number of colors.

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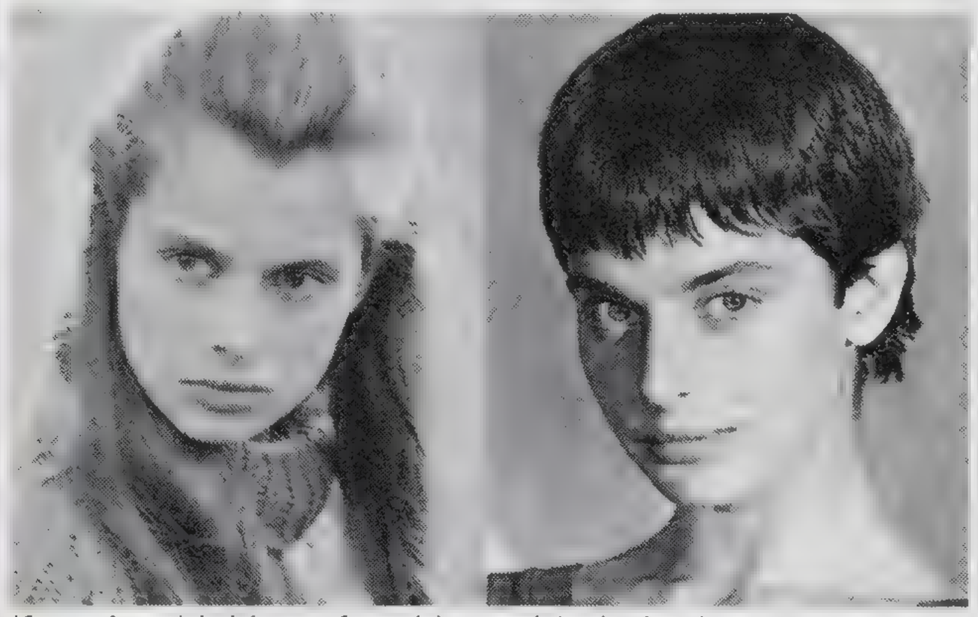
Hair Now

New: wrapped heads ...slick style

The freshest, coolest "take" for a hot-weather hair look this season is: a headband—functional, fun, in a range of bright colors and styles. Including, *top to bottom, right:* the jungle-inspired suède band, from That Added Touch, $9. The "perfume headband" in sterling silver with a tiny pocket for scent at each end; $800, by Jonathan. The narrow band wrapped in "gold" cord; to order, $5.25, ppd., by Filis Forman. Not shown, the most expensive: the thin 18k-gold wire by Elsa Peretti of Tiffany; $995. And the fringed "leopard" chamois, tied sweatband style, by Bobby Breslau, $100. Details, last pages.

SEAN EAGER

SKETCH SCOTT BOLESTRIDGE



If you're thinking of making a big hair change, summer is the ideal time to do it, especially if you want to go shorter. One who has: Actress Nastassia Kinski (above; you last saw her in Roman Polanski's "Tess"), who has changed her look by cutting her waist-length hair very short for her part in "One from the Heart." "I never had a major haircut in my life," says twenty-year-old Kinski, "but I am very happy with this new look." The cut, above right, was done by Beverly Hills stylist Maurice Azoulay.

Top [illegible] Bracelet by Bonwillum; earrings by Phyllis Woods

HAIR SLEEKERS

Damp or wet hair is difficult to keep neat and attractive in the summer. How to cope? Pro hairstylist Maury Hobson suggests, "Start with **a good haircut;** if your hair tends to be fine, **a soft perm** can add body, prevent hair from going limp in humidity. Use a solution of **conditioner mixed with water** to style hair for a soft, yet fuller look. The conditioner—because it coats hair—also protects hair from chlorine, salt water, and perspiration."

Instant style: Braid wet hair, twist into topknot for day; when hair is dry, let down for a full, wavy evening look.

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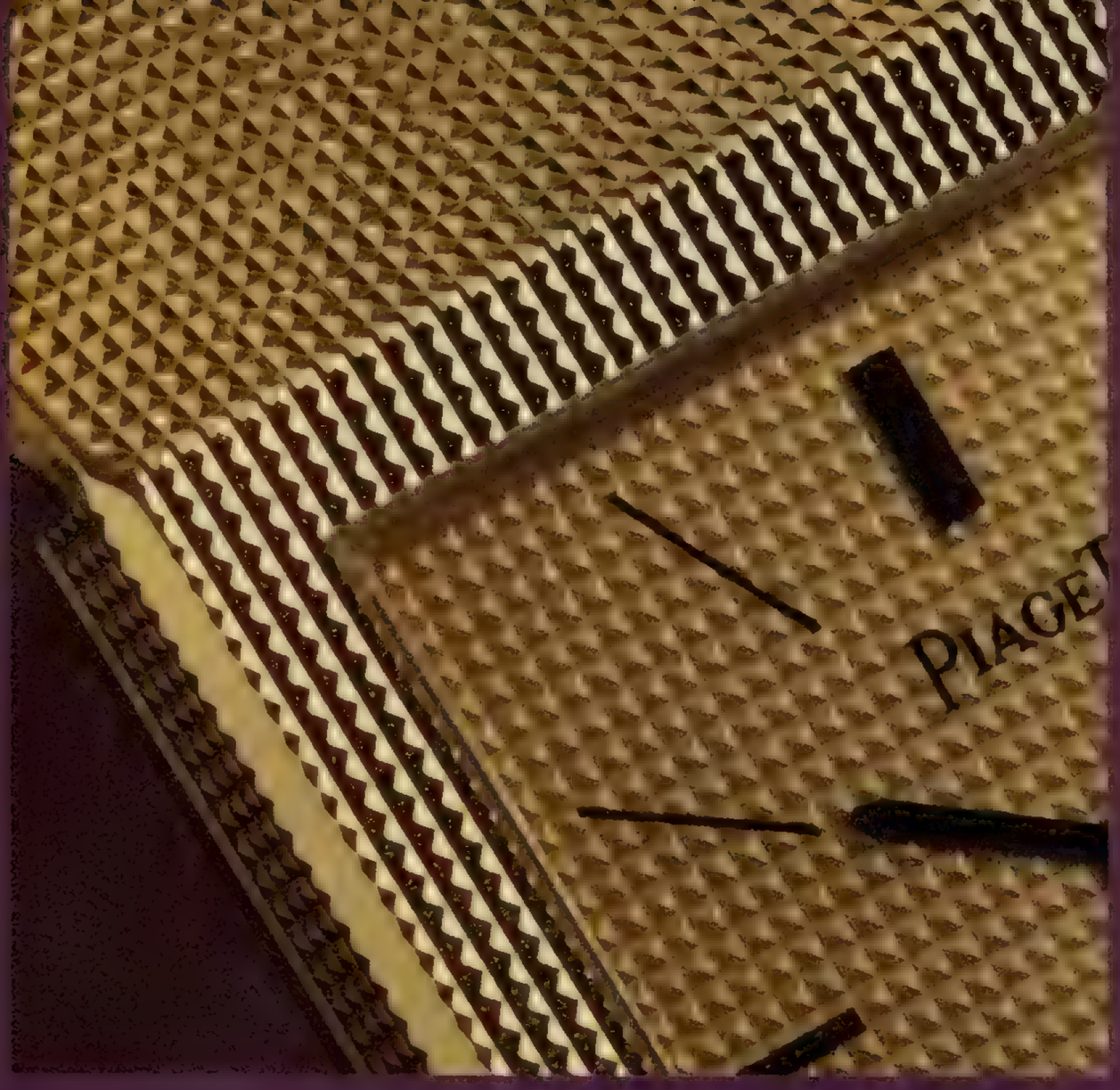

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ENSEMBLE: JACKIE ROGERS JEWELRY: MARK SPIRITOS—KRUGER GALLERY

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Beauty Q & A

Summer ideas: lighter moisturizers...getting rid of unwanted hair...bare, no-color nails

Q My skin is quite dry and needs lots of moisturizing—even in summer. How can I find a moisturizer that won't make my face shiny when the weather gets hot?

A We put your question to Monroe Lanzet, senior vice president, research and development at Max Factor, who said: Look for a *non-occlusive* moisturizer, which leaves a thin film on your face, retarding moisture loss but allowing skin to "breathe." Makeups and moisturizers that are occlusive totally shield skin's surface, making it difficult for perspiration to evaporate. Occlusive products are good to use in very cold weather—especially if you have very dry skin.

Non-occlusiveness is not determined by the presence of one ingredient. More important are the ingredients the product does *not* contain. Avoid moisturizers made with mineral oil, beeswax, petrolatum, paraffin wax, or lanolin—all occlusive substances.

Instead, look for products using light vegetable or synthetic oils as emollients. Moisturizers made with these ingredients (such as Max Factor's new Skin Principles) tend to be very light, slide onto skin smoothly. They don't get clammy or sticky in hot weather, won't give you unnecessary shine.

If you feel your moisturizer is too "heavy" to wear on very hot summer days or on days your skin feels oily, you can "thin" it out by adding a few drops of water.

Q Swimsuits seem to get more revealing every year and I'd love to wear them—but I am self-conscious about excess hair. What's the best way to get rid of it?

A Shaving is fast and easy, but it is the most *temporary* way to remove hair and can leave skin feeling irritated—especially when combined with the drying effects of a summer tan or pool chlorine. Much of that irritation, however, can be alleviated if you lather up before you shave with one of the new shaving creams or gels, instead of with plain soap and water.

There are, of course, other safe methods of hair removal. Electrolysis, the only way to remove unwanted hair permanently, is probably too expensive and time-consuming to be considered as a real alternative for removal of large amounts of hair. It is, however, very effective; and, when performed by a well-qualified electrologist, it need not be painful. To remove only a *few* dark, unsightly hairs around your "bikini line" or on your upper thighs, consider this method.

For removing hair over a larger surface area, there are two basic alternatives to shaving: waxing and chemical depilatories. Waxing's results last for three to six weeks, but waxing can be a painful process and can leave skin feeling dry—especially if you remove hair from tender areas such as inner thighs or lower stomach. Also, because waxing is most effective in removing longer, rather than shorter, hair, you usually have to wait one or two weeks after hair becomes visible before repeating this process. In the height of bikini weather, you might not want to reveal this much "stubble." If you want to try waxing, for the best results—and minimal discomfort—see an expert; don't try to do it yourself.

Chemical depilatories (which cause hair to dissolve) have improved so much that today many hospitals routinely use them as part of a preoperative "prep"—to remove hair before a patient undergoes surgery. Many now come with their own "finishing creams"—moisturizers you apply after hair is removed—which leave skin soft, protected against irritation. (One to try: Bikini Bare.) One word of caution: before using this—or any depilatory—conduct a small patch test for sensitivity. If everything looks fine, follow the directions on the package; never leave the product on longer than instructed.

Q I want my nails to look pretty this summer but I don't want any nail color. Any suggestions?

A Clean, bare nails look great in summer, especially with a slight tan. They're easy to care for, too. Even if you don't want to polish your nails, however, you should still have a manicure (or give yourself one) about once a week to keep nails fairly short and evenly trimmed. Aim for a squared-oval shape—sides straight, top a bit rounded; it won't break or chip as easily as pointed. Keep cuticles soft by rubbing them with a bit of moisturizing cuticle cream before bed.

To get your nails their whitest: you might want to "bleach" your nails to remove any stains (tobacco and dark nail polishes leave the most obvious traces). Massage nails—top and underside—with either a packaged stain remover (Sally Hansen's Clean Nails is a good one) or with a solution of one part Clorox diluted with three parts water. Leave on for *thirty seconds,* then tissue off and wash hands thoroughly. For an even "cleaner" look, try using a nail-whitening pencil—like Madeleine Mono's La Manicure—under nail tips. A quick coating of clear polish and you're ready to go. ▽

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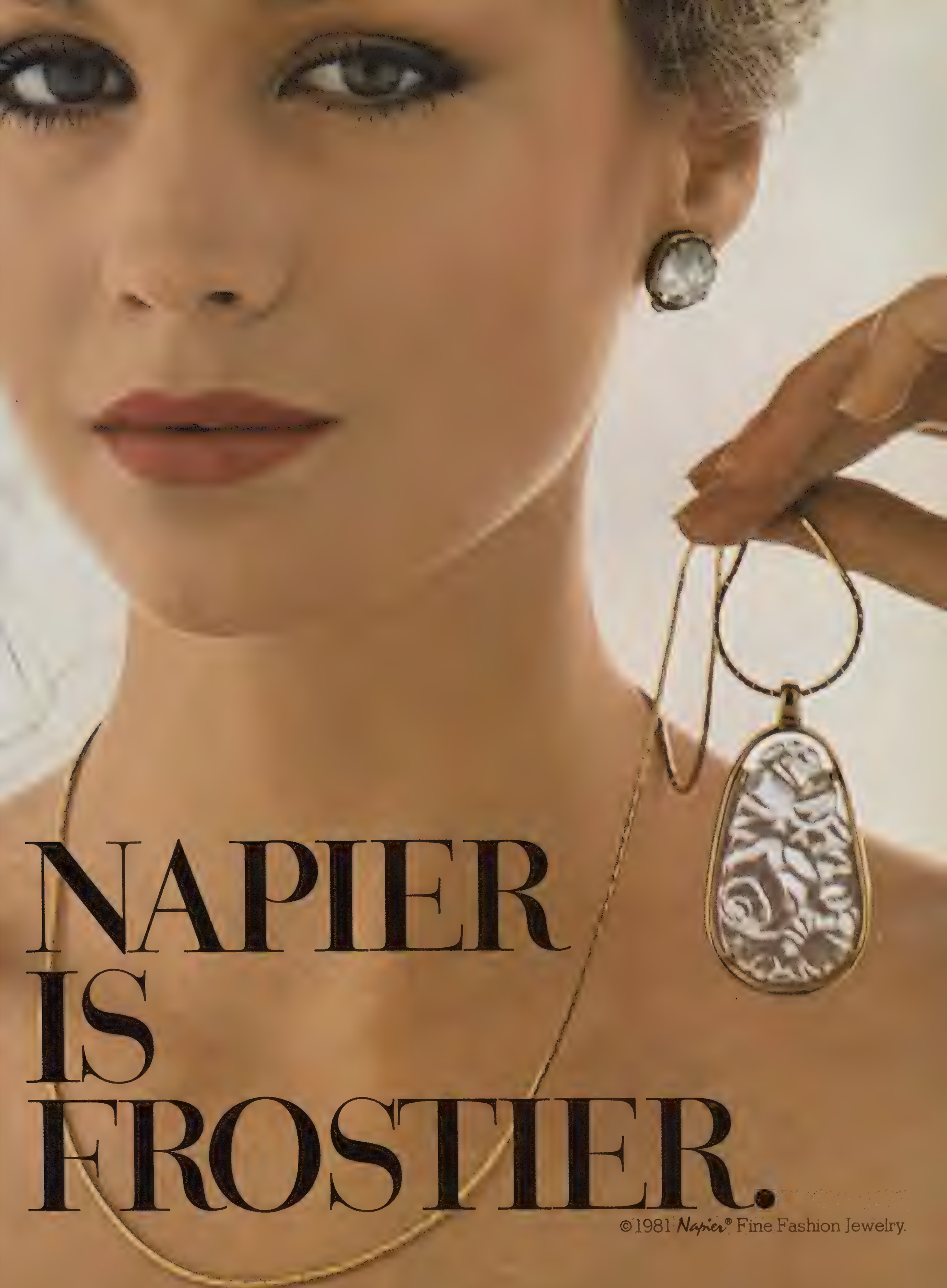

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Photography

Those fabulous First Ladies: behind-the-scenes notes on their photographs by Horst P. Horst

v.i.p. portraits

Since 1953, when Dwight D. Eisenhower became the thirty-fourth President of the United States, and Mamie Doud Eisenhower became First Lady, Vogue has recorded and celebrated each successive President's wife with a formal portrait on our pages. (And Edward Steichen photographed Eleanor Roosevelt in her third inaugural gown for our March 15, 1941, issue.) As part of the tradition, each First Lady since 1953 has been photographed by Horst P. Horst: Horst has gone to Washington—to the White House—to meet and capture on film each remarkable woman. (Mrs. Kennedy, the only exception to this rule, was sketched in 1961 for Vogue's pages—though Horst, on other occasions, photographed her, too, many times.) This month, Nancy Reagan's portrait (page 271) marks the sixth Horst/First Lady photograph to appear in Vogue. Here, Horst talks about that—and those other historic assignments, and of the women he saw through his camera's eye.

"Presidents' wives are charming, but they're not the easiest subjects to photograph," says Horst. "In a way, they're like royalty—and I've photographed a lot of them too; they're difficult to get close to because they are so conscious of what they represent and of their world-wide audience. I always need to relax them with little jokes and by chatting.

"I am usually given about an hour to set up my cameras before the First Lady arrives; then there's a big flurry—everyone says 'She's coming, she's coming' and is quite nervous. The poor lady is usually nervous, too—it's like an opening night for her.

"The first thing I notice when she walks in is how fluidly, or stiffly, she moves. Then I notice her face. All of the First Ladies have been very nice looking."

MAMIE EISENHOWER

"This tradition of having Presidents' wives appear in Vogue started with Mamie. President Eisenhower contacted me about doing a portrait of Mamie for him privately; I showed the picture to Vogue, and the magazine got the Eisenhowers' permission to use it.

"Mamie was absolutely adorable; she didn't fuss at all while I worked; we talked a lot and got on well. I photographed her in the ballroom of the White House, standing in front of a long curtained window—she wanted to look grand. At first, she asked me to photograph her in front of the big piano, and I told her it would have to be opened for the picture. When she ran her gloved fingers over the keys and found that they were dusty—what consternation that caused among her staff! When we were through, we continued to chat, and I finally had to *(Continued on page 136)*

MAMIE EISENHOWER

LADY BIRD JOHNSON

ROSALYNN CARTER

BETTY FORD

PAT NIXON

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V.I.P. PORTRAITS

(Continued from page 130)

tell her that I couldn't stay any longer or I'd miss my plane back to New York. She said not to worry, put me in the President's car and made them hold the plane for me.

"President Eisenhower loved that picture of Mamie. Once, when I was watching him speak on television, I saw it framed on his desk."

LADY BIRD JOHNSON

"Lady Bird was the only First Lady who didn't get her portrait taken in the room that she requested. I talked her out of it. She was wearing a red dress that day and had chosen the Red Room; those shades of red would have been awful together. When I moved her to the Blue Room, the colors worked much better.

"Mrs. Johnson was the shyest of all the First Ladies; I couldn't get her to really relax. But she did invite me to a White House cocktail party afterwards, and that was a treat. It was amazing how carefully the staff was briefed beforehand about the guests—whom they might like to meet or knew already. I was very impressed."

PAT NIXON

"Mrs. Nixon was very sweet; she talked a lot to me and my assistant. Most people are self-conscious about some part of their bodies; Mrs. Nixon was worried about how her hands would look. I assured her they wouldn't show very much; in the photograph, they are partially hidden by the skirt of her dress. That dress was just the right color for the golden walls of the Oval Room, and the room was arranged beautifully then: just the right mixture of formality and informality. She looked very much at home there.

"There's a desk in the foreground of Pat Nixon's photograph that's not fully in focus, but that doesn't matter here: This is not a photograph for a house story [Horst's photos of the interiors of famous houses are legendary]. That bit of blurring helps you to concentrate on the woman, not on the room around her."

BETTY FORD

"I photographed Mrs.Ford the day before she went into the hospital for breast surgery. Of course, I didn't know about that, then, and was given only ten minutes with her before her staff whisked her away. She looked so serious, I had to try desperately for a more cheerful expression. Finally, I took my glasses off, started wiping them and said, 'My glasses are filthy, I can't even see you.' She smiled for an instant, and that's the picture I got.

"I posed Betty Ford off to the side of a couch in the Oval Room; whenever possible, I try to photograph these ladies beside a piece of furniture, because that makes the picture more informal. It makes them look more at home there."

ROSALYNN CARTER

"I wanted to photograph Mrs. Carter wearing blue jeans and sitting on the rug in the Blue Room, but the Carter sense of casualness didn't extend that far. She chose the Green Room, and because the hemline of her red skirt wasn't even I decided to photograph her sitting down (the only seated portrait of a First Lady so far) and pulled a chaise longue over to the French doors. It was a beautiful spring day in Washington, and I wanted to make it appear as if she'd just come in from the garden. I put two jonquils next to Mrs. Carter on the cushion; in the right foreground is a loose arrangement of spring flowers.

"Mrs. Carter was very businesslike; we were through in ten minutes."

NANCY REAGAN

"Mrs. Reagan wanted to be photographed in the Red Room. Before she arrived, I noticed that there was a rather large lamp on the table beside which I planned to photograph her, and I asked to have it moved and have some flowers to replace it. When someone brought over a rather stiff arrangement, I asked if we couldn't just get some tulips loosely put in a pretty vase instead, and put a small bust next to it. We tried several statues till we found one—one of Benjamin Franklin—that was just the right size and proportion. Her assistants built a roaring fire in the fireplace—they thought she'd find the room cold.

"Mrs. Reagan was wonderful to photograph; she's a real professional. She knows when to talk and when to stop talking in front of the camera. She told me, 'I'm depending on you to erase about six months of fatigue for me,' and she gave me about three-quarters of an hour. That is the most time I've ever gotten from a First Lady.

"The hardest part of these assignments? It's after the sitting is over and I'm back in New York waiting for the film to be developed. No matter how well the sitting went, I always wish I could do it over again. When I finally get the contacts, I always moan, 'Now, why didn't I think of this, that, or the other thing?' I'm always wishing for something better." ▽

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If you hate wrinkles as much as I do, you'll love new Moisture Whip Moisturizer, by Maybelline. It helps prevent wrinkles from coming along too soon.

Unlike the leading moisturizers, new Moisture Whip is whipped up with creamy emollients plus a protective ingredient — Padimate O. And it's dermatologist tested and fragrance free.

Used every day, Moisture Whip will protect you from dryness and too much sun. To help keep you from getting wrinkles too soon.

So if you hate wrinkles, try new Moisture Whip. The fewer wrinkles you get, the more beautiful you'll look.

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It's good for you to look beautiful.

Ripples look great in the ocean. Not on your body.

If you have some "not so great" body ripples, maybe it's time for you to use what over one million French women have used for years. The famous French beauty treatment, Methode Elancyl. It helps beautify the appearance of that ripply, orange peel-like skin on your hips, thighs and derriere. And that will help you look and feel more beautiful.

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The beauty of Elancyl is, it doesn't feel like work, it feels like a luxurious massage experience. It's refreshing, revitalizing and invigorating. Your body comes out looking and feeling more beautiful. Like you've been to one of the best spas in the world. That's why Elancyl was created. So you could finally have the experience of a spa beauty treatment. Right in your own home.

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To bring a touch of Oriental beauty to any room in your home

The Tea Cups of the Twelve Months of the Year

by Kinuko Yamabe

A collection of twelve Oriental tea cups . . .
each one symbolizing a different month of the year . . .
and each portraying the particular flower
which represents that month in Oriental lore.

Crafted in fine porcelain, hand-decorated
in pure 24 karat gold and issued in limited edition.
Advance subscription deadline: May 31, 1981.

In the Orient, as far back as ancient times, flowers were a cherished part of the culture and the everyday life of the people. So universally loved and admired were the exotic flowers of the Orient that each month of the year was designated by a different flower. And that flower was said to symbolize all the virtues of that month.

Inspired by this charming custom, the gifted Japanese artist Kinuko Yamabe has created twelve original designs *exclusively* for a unique collection of tea cups honoring the flowers of the Oriental year.

Each of the twelve tea cups depicts a different flower. For January, the fragile Plum Blossom. For March, the Tree Peony. For April, the noble Cherry Blossom. For July, the Lotus. For October, the golden Chrysanthemum. And for December, the Poppy . . . Twelve exquisite flowers . . . twelve beautiful tea cups.

The artist has followed the ancient "Rimpa" tradition of Oriental art in creating these works—a style which intertwines the real and the imaginary. Thus, there is a hint of mystery about her art—suggesting that each flower has a deeper meaning than its beauty alone.

Each tea cup will be crafted in Japan by artisans whose skill in the porcelain medium is unexcelled. More than 18 different colors will be used throughout to match the variety of shades and tones the artist has used in her designs. Then, as an added touch, each cup will be individually *hand-decorated* with a border of pure 24 karat gold.

Today, Oriental porcelain has become one of the most desired of all forms of decorative art—and is used with any style of decor. This collection is especially desirable because it is exclusive and a limited edition. Yet it is reasonably priced—just $19.50 for each cup.

The advance ordering deadline is May 31st, and the rolls will be permanently closed in May, 1982. After that time, this collection will never be available again. Please send the order form below to Franklin Porcelain, Franklin Center, Pa. 19091, by May 31st.

Custom-designed hardwood wall rack provided for display of the twelve Oriental tea cups. Tea cups shown smaller than actual size of 3¼ inches in height.

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ADVANCE ORDER FORM

The Tea Cups of the Twelve Months of the Year

Valid only if postmarked by May 31, 1981.
Limit: One collection per person.

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Franklin Center, Pennsylvania 19091

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6

Talking about... Dance

The new frontier: Merce Cunningham on choreographing for the camera

By Holly Brubach

TERRY STEVENSON

Merce Cunningham's studio, situated on the top floor of a housing complex in Manhattan's West Village, is ordinarily all sunlight and air—one wall is mirrors, two are windows with a view of the Hudson River. But, for two weeks this spring, it is enshrouded in heavy black curtains that admit no light. Bright spotlights and cameras are trained on a small patch of floor, where six dancers come, execute movements, and go, according to some split-second itinerary. On the sidelines sit Cunningham, an experimental choreographer with classical instincts who for the past thirty years has been at the forefront of American dance, and Charles Atlas, the company's filmmaker in residence, side by side, eyes glued to a television screen. Cunningham gives orders or marks a rhythm, but never takes his eyes off the monitor—he is choreographing *Channels/Inserts* for the cameras, which are the only audience.

"Video is a visual medium," Cunningham says. "That's the thing that first attracted me to it six years ago. I began with Charlie, because he had had experience with it; and we managed to get some inexpensive equipment. He set up the camera and showed me how to turn it on—I knew nothing, I'd never even had a Brownie. And then I would get out in front of the camera and try out movement, tape it, and look at it on the monitor. That's the great advantage with video—you have instant feedback.

"So we decided we might as well try to make a piece with the company. I would look through the camera and get them in position, and then step around—it was very hard for me not to look at the dancers, it seemed so impolite. The first piece, called *Westbeth,* was full of technical errors, of course. But we began to see possibilities, so we've just continued. And each time we've tried different things, things we didn't know about." The results—*Fractions, Squaregame, Blue Studio,* a *Dance in America* program, *Exchange, Locale,* a double-screen film of *Torse* for two synchronized projectors, and now this latest work—turn the conventional notions of dance on television inside-out. Instead of a TV version meant to stand for live dancing, onstage, Cunningham's videotape is the dance itself. The possibilities, he says, are "not better or worse, just different.

"On the stage, you see a space that's wide in front to narrow in the back. On camera, it's narrow-to-wide. One of the difficulties in working here at my studio is that we don't have a lot of height; so, for the dancers to have any space, there must be a lot of floor visible to the camera. This time, for *Channels/Inserts,* I tried to cut some of the floor in front, so I had to think about the steps differently. How do I get three couples moving in such a small space? It's an interesting problem for me—like disco in an elevator.

"Television is an intimate medium—when you see people for a while, you want to move in, or you wish they would so you could see them up close, and that's really a great difficulty for dancing. I understand that necessity, but I think the choreographer can deal with it in other ways, by bringing the dance closer. Also, on the stage, in order to disappear, the dancer has to exit. On television, he can stay and you can move the camera or cut it off.

"Television has totally changed our way of looking—even the movies are different. It's distorted our sense of time: everything goes so fast—something that could last five seconds on the stage can't last more than one on television, because you see it immediately.

"I HAVE TO THINK ABOUT THE STEPS DIFFERENTLY. HOW DO I GET THREE COUPLES MOVING IN SUCH A SMALL SPACE? IT'S AN INTERESTING PROBLEM FOR ME—LIKE DISCO IN AN ELEVATOR"

"In the theater, the spectator and the stage are fixed. Most stage work, particularly classical dancing, is based on perspective, a center point to and from which everything radiates. But we don't do that anymore—I don't mean in art, but in general. Ever since Einstein and astronauts and all that, we've realized something wholly different about space—that everything is moving. Well, I apply that idea to dancing. On television, you see people moving and the camera still, or people still and the camera moving. But it seems very logical to me that the camera and the people should move, both at the same time. If this is disorienting, I think that's simply a matter of seeing it more and more and, gradually, it becomes part of what you know." ▽

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Talking about... TV

Good-news man in the morning... artful women... Shakespearean happy ending

By Gloria Emerson

BARD'S BEST

The PBS Shakespeare series continues with *All's Well That Ends Well,* a playful intrigue in which the values of youth vie with those of a bygone age: fairy-tale magic, heartless braggarts, and mysterious heroines in the bard's own treatment of an ageless condition—the "generation gap." English actress Celia Johnson—best known for her role in the 1946 film *Brief Encounter*—stars as the aging Countess of Rousillon. Passion, deception, pride, and fidelity make up a colorful swirl of plot in which, of course, all ends well (May 18; 8:00 P.M.).—J.M.

THE BETTMAN ARCHIVE

"The ARTIST was a WOMAN"

An inspiring visit with women artists spanning four centuries of creative genius, 1550–1950. Narrated by actress Jane Alexander, this hour-long social history tours galleries in Europe and in America, detailing the work of such fine craftswomen as Mary Cassatt, Sonia Delaunay and Georgia O'Keeffe (above, with husband, photographer Alfred Stieglitz, who died in 1946.) May 25 at 9:00 P.M. on PBS—J.M.

Mornings at 7:00 . . .

Something splendid happened on the CBS morning news program the other day: the anchorman held a book and read a passage he obviously knew well. It was Charles Kuralt *(above, right)* introducing a report on how two-way cable TV, now in its infancy, could pose a threat to our privacy. He choose a few lines from the George Orwell classic, *Nineteen Eighty-four,* a prophetic novel about a technological totalitarian state.

In an industry that so often values teeth, hair, sex appeal, youth, inflated joviality, and cuteness in its anchorpersons, this man is a blessing. Charles Kuralt, who first became famous for his *On the Road* reports seen on the *CBS Evening News with Walter Cronkite,* is balding and probably overweight. *Morning with Charles Kuralt,* which is what CBS calls the show, seems more worthwhile than NBC's *Today* show or ABC's *Good Morning America* because of this literate, eloquent fellow. I do not really want to know at 8:00 A.M. that you can clean the keys of a piano with toothpaste. I want the first rough draft of the news, some sense of how the world is going, and this is what Mr. Kuralt provides.

"IN AN INDUSTRY THAT VALUES TEETH, HAIR, AND SEX APPEAL, THIS MAN IS A BLESSING"

Sitting on a high stool, speaking in a splendid voice with diction that others might emulate, he gives the impression he knows something about the great cathedrals and long wars of Europe, the history of the Middle East, where Chad is on a map of Africa, who Simón Bolívar was, and what revenue-sharing was meant to do. If you think I am making too much of Mr. Kuralt, remember the reporter in New York who, on the anniversary of the uprising in the Warsaw ghetto, referred to it as the "Yiddish uprising."

Perhaps the other immense asset CBS has is Bill Plante, one of the White House news correspondents who covered the Reagan campaign and is every bit a match for NBC's Roger Mudd, possibly even better.

Much has been made of Kuralt's program *CBS News Sunday Morning* which

. . . and always on Sunday

has been called "the classiest ninety minutes on commercial network television" and does not yet have the wide audience it deserves—probably because many people are asleep. It also happens to be low-keyed and informative in an imaginative fashion—not nearly as tense or hard-hitting as CBS's *60 Minutes.* Recent stories ranged from one on a neighborhood in Texas where meningitis killed a little girl to a food bank in Baltimore which handles foodstuffs that are safe to eat but can no longer be sold under Federal regulations—because of an incorrect weight on the package, for example—and so are sold at a greatly reduced rate and distributed to the poor.

There was also a delightful report on the efforts of photographer Hans Namuth to photograph and film Jackson Pollock while he was painting. Mr. Pollock was shown at work on one of his huge canvases that had been placed on the ground; the artist was moving like a dancer in an urgent, strange ballet. And the same Sunday morning program ended with silence: Mr. Kuralt wanted us to see some photographs of a desert in New Mexico and knew we did not need to be told how beautiful were the grasses, a flower, the cacti, and the spirals in the white sand.

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Shape-up Now

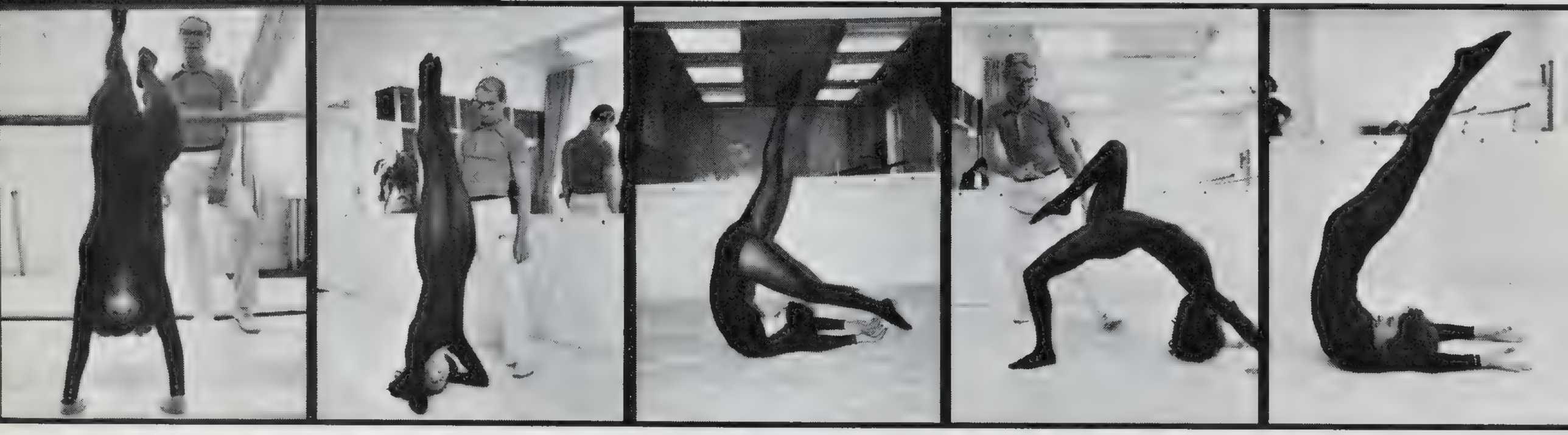
Besides commitments to home, office, family, active women have this in common: time-out for regular exercising, for good reasons...

WOMEN AND FITNESS

Nobody's knocking the very real pleasures of firmer muscles and fitting into a smaller size, but the benefits of exercise today go far beyond trimming, toning, and strengthening the body. The well-exercised body also seems to fit into a new "skin," a brighter outlook: "When you work with your body for an hour three times a week, you really grow to like it *and* to like yourself," says exercise expert Gilda Marx (whose West Coast exercise studio, where Barbra Streisand works out, is one of the toughest). Other benefits include increased energy and motivation. And while improvements from exercising are not instantaneous, they are quick in coming: "A woman's level of fitness improves 50 percent within four to six weeks of beginning regular workouts," says Marx. You may not, at that point, have lost a single pound, but you're well on your way to toning up, to becoming more aware, more alive. What other "investment" pays off like that!

AWARE . . .

Actress Ann Arledge (below) credits her stamina (she made headlines a while back retrieving her snatched purse on NYC's Park Ave.) and her survival of marathon days (she and her husband, ABC's Roone Arledge, never dine before 10:00 P.M.) to almost-daily workouts.



Ann Arledge's way of keeping in shape is a "rotating" system of exercise, to add impetus because "I am really bad at disciplining myself." In her case: calisthenics followed ballet, then she went on to gymnastics, an exercise more and more women enjoy. (At Alex & Walter, where Ann goes, half the clients are women; average age, mid-thirties.) About gymnastics, Ann says: "It makes you feel like a kid again!" Weekends, Ann "rotates" to outdoor sports—walking, cycling, swimming—with twice yearly visits to The Golden Door spa . . . all of which add up to "a non-boring routine, exercise my body really responds to."

JAY ACKERMAN

. . . VITAL

"I feel like a million dollars when I'm through," says singer/dancer Joey Heatherton (*below*) of her workouts in NYC, a combination of running (two to three miles daily), swimming (at West Side "Y"), stretches ("my floor mat always goes on the road with me"), and gymnastics, done with Anita Mathieu (*center*), and Gary Novickij, both at Kounovsky's gym. Joey, like Ann Arledge, does it all: tumbling, trapeze, rings, headstands. "I love it; it's a release from tension, anxiety. If I had my way, I'd be at the gym every night."

Large photo, *above:* Fur jacket, Andre and Lisa Bisang for The Tepper Collection; pants Dimitri Couture

ELLEN GRAHAM

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BALENCIAGA

PARIS

Beauty Now

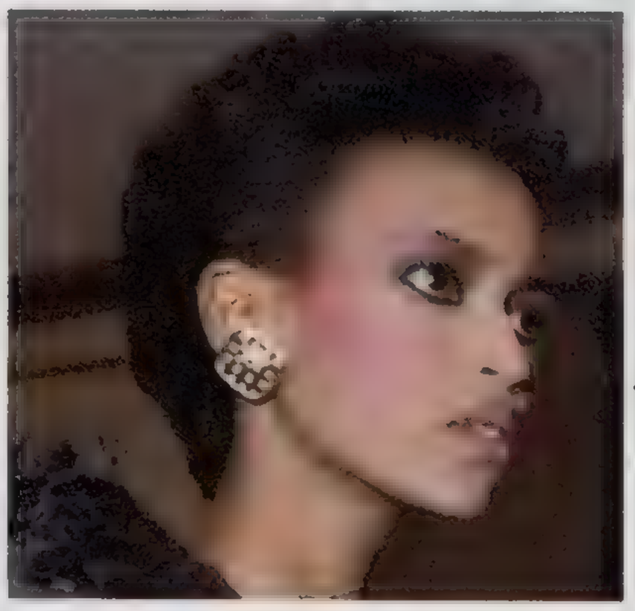
Paris/Milan highlights: new look of sleek summer hair... and a new makeup direction...

Quiet makeup color—but with intensity, with depth—in warm pinks, peaches, roses . . . and hair with cool, "clean" lines—these were the beauty messages that came through loud and clear for spring/summer on the runway in Paris and Milan. In that mood, the way Harry King did Kelly LeBrock's shoulder-long hair, *left:* cut shorter in front, so it can go from long to short—instantly.

REGINALD GRAY

SLEEK

Whether hair was short or long, it was off the neck and "accessorized"—with a flower, a comb, a delight! . . . and often drop earrings. Some of the most charming hair was seen at Yves Saint Laurent, where the "theme" was silk cabbage roses—tucked everywhere!



The sleek way *Alexandre of Paris did the hair at YSL, right, with a cabbage-rose chignon, dangly earrings.*

At Valentino, *left, the neatest look, the simplest style—shorter and brushed away from the face, by Sergio Valente.*

Backstage at Valentino, *below right: the ruffled satin and velvet hair combs worn for evening.*

PRETTY

makeup—in soft-but-rich coloring, with an emphasis on lips that are shaped full, filled with luscious color. The news: a paler face, a softer cheek; a "blush" as eye color brushed across the lid, and up over the brow; or swept in an arc from eye over temple to cheek.

A polished face, *"washed" in warm pinks, mauves, corals—over skin, over lips, always from the same "family" of tones.*

SCOTT ROLESTRIDGE

Big photo, *above* Francesco Scavullo; Christian Dior's black-and-white striped shirt, jacket; makeup, Way Bandy

At Ungaro *(left), makeup that was outright pretty, with clean lines, clear color—perfect for a summer day. The "base": a translucent, matte skin —no shine, just smooth. Over that, warm coloring, soft powder colors in metallic-gleamed pink-reds from Chanel.*

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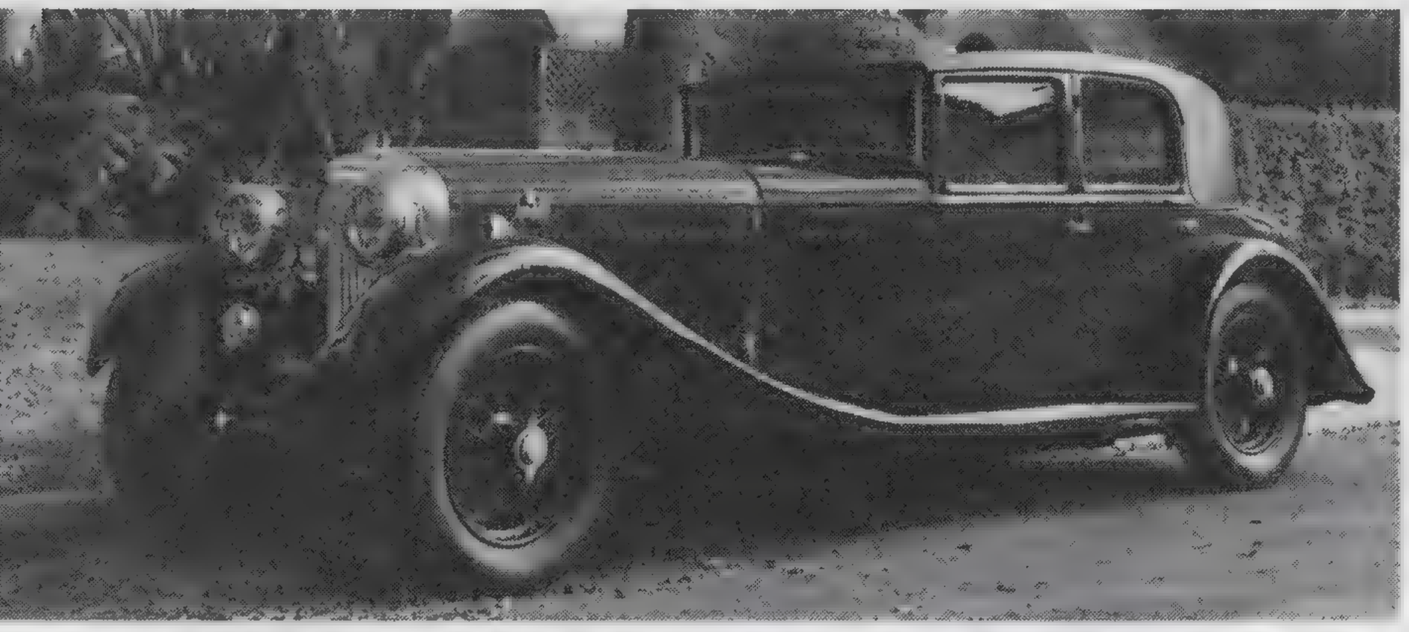
Restored "Japanning" on Queen Anne bureau

By Judith Goldman

don't miss: In Quest of Quality, a seven-session, two-day conference at New York's Metropolitan Museum of Art on the *art of collecting.* Among participants: dealers Harold Sack, Eugene Thaw, and Lillian Nassau; collectors Norton Simon and Christopher Forbes. This conference deemphasizes art-as-bullion investments, focusing instead on that hard-to-define, harder-to-develop eye for quality. TV news analyst and collector Robert McNeil moderates (May 16, 17, $100).... Sotheby's evening seminar on dos and don'ts of *finishing and restoring antique furniture* at SPB's York Avenue Galleries features on-site demonstrations of restoration techniques ($20 fee includes wine, cheese, and source list of craftsmen, exotic woods, hardware; May 11).



AUCTION DAZZLERS

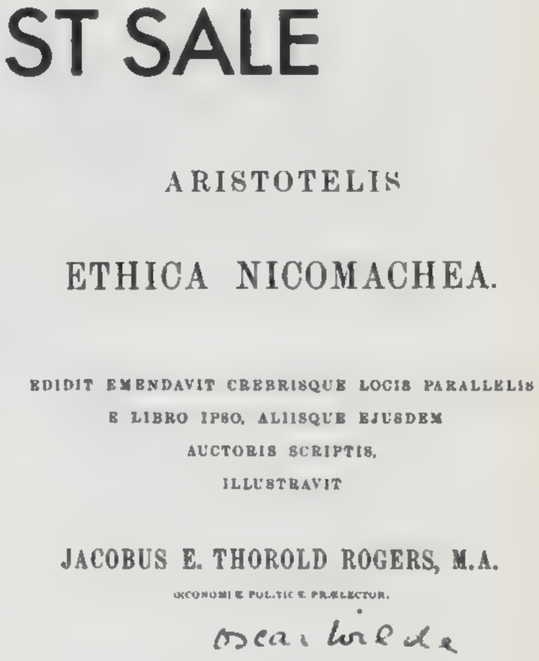
At Christie's New York, which usually corners the best contemporary painting lots—a group of pictures by David Hockney, Ellsworth Kelly, et alia, on May 13.... Recently sold by Christie's in Los Angeles: William Vanderbilt Jr.'s college car, a 1932 Bentley (above), for $90,000. Unsold: another vintage model bearing a presale estimate of 90Gs with a previous owner equally in the money—Alphonse Capone's bullet-proof Cadillac. Its detraction: moth-eaten gun compartments. The moral being that crime may not pay.

Best buying option

Antiquities: Museums may own the best pots, but others, particularly from South America, are, at present, neglected. Start at museums, study the best, avoid trendy on-the-avenue dealers—and look for finds everywhere. Consider fragments—they also hold secrets of the past.

THE WILDEST SALE

The late Marjorie Prescott collected first editions by Whitman, Kipling, Austen, and Twain; but she didn't acquire anyone else's books the way she did Oscar Wilde's: Three copies of *Lady Windermere's Fan,* three copies of *The Picture of Dorian Gray,* manuscripts, first editions, unpublished epigrams. Mrs. Prescott's holdings included: Wilde's account of his American lecture tour, listing expenses for Champagne, cigars, and telegrams; his university copy of Aristotle's *Ethics (above)* with such annotations as: "The man who consistently chooses pleasure is better than the creature of impulse; he is more easily cured."



ARISTOTELIS

ETHICA NICOMACHEA.

EDIDIT EMENDAVIT CREBRISQUE LOCIS PARALLELIS
E LIBRO IPSO, ALIISQUE EJUSDEM
AUCTORIS SCRIPTIS,
ILLUSTRAVIT

JACOBUS E. THOROLD ROGERS, M.A.
OECONOMIÆ POLITICÆ PRÆLECTOR.

Oscar Wilde

Magdalen College
1877.

EDITIO ALTERA.

Londini,
APUD RIVINGTON;
Oxonii. Cantabrigiæ.
1865.

Last February, Christie's sold Mrs. Prescott's printed books and manuscripts for $1,342,250; now all that's left is the purple-bound sale catalogue—a collector's item in itself—that tells how Wilde worked, lived, and thought about art ($20; Christie's, New York).

FICTION

Love and friendship

An excerpt from Francine du Plessix Gray's second novel—intensely awaited American epic—"World Without End"

EDITORS NOTE: *The excerpt below is from "World Without End," the second novel by Francine du Plessix Gray (her first, "Lovers and Tyrants," was an artistic triumph), to be published by Simon and Schuster this month. Francine Gray is also a distinguished critic and essayist who has contributed to "The New Yorker," "The New York Times Book Review," and "The New York Review of Books."*

"World Without End" is a stunning exploration of friendship and love over four decades between a man and two women—Edmund, Sophie, and Claire, who met when all were fifteen years old. But this is no typical lovers' triangle. What unfolds is an absorbing, richly detailed portrait of the dynamics of life-long friendship set against a rich background of American and European society. The story shifts from the upper class WASP world of Nantucket to the world of impoverished European immigrants in New York, to Russia today.

This episode, at the book's opening, focuses on Sophie, now a TV anchorwoman, traveling in contemporary Soviet Russia.

The Russian walked with his arm linked through Sophie's, a man with soft brown eyes and a scar on his left cheek. She had been in love with him for three hours. Since childhood she'd often fallen in love with visions, strangers, ballet stars, on the occasion of a fleeting glance. She had known very great loves that lasted a day and a night. The park lay before them luminous with fog. A large romantic park, empty benches, beds of tulips scintillating with recent rain, lamplight shimmering on an immensity of moisture. The patch stretched ahead of them to what seemed infinity, all end obscured, terminated only by a distant bank of vapor or low clouds. "I'd like to walk to the end," she said, "which may not exist." His glance was sentimental, swift. "We shall order it to cease existing." They had met that afternoon in Leningrad at a recital of folk dancing which Sophie attended alone. From the very beginning of this trip she'd decided to be alone some part of the day. "Where have you been you nomad," Edmund and Claire scolded her the next morning, "why do you leave us like that?" They seemed peeved, as if she were turning on some pledge. During the folk dancing Sophie had wept. Girls in early puberty veiled in white gauze had glided across the stage with steps floating and minute, their hands twining and twisting like snakes turned into flowers, like aquatic plants waving in an ocean storm. And children in black Cossack costumes on the tremulous edge of manhood had shot across the stage like glints of coal, dancing their nascent ritual of seduction with fiery sabers, with proud and furious glances, with postures of fighters. Sophie had wept over her lost childhood, her solitude, the pain of growing up in America, the beauty of these dancing children entering like fierce swans into the storms of life. But then the next part of the spectacle upset her even more, oh the second part of it was awful. The curtain had reopened on a stage bathed in the fruited glow of Western nightclubs and an all-girl rock band singing Elvis Presley. They ranged in age between ten and fifteen, they played on synthesizers, trombones, trumpets, electric guitars, they made a din which Sophie found atrocious. They were dressed in the navy-and-white costumes of Young Pioneers, with bright red cravats about their necks; they still wore high white knee socks and flat little-girl shoes with buckles. Boom pah-de dada they sang, thrusting towards the audience their bodies made lithe by Soviet calisthenics, muscular pelvises, *(Continued on page 159)*

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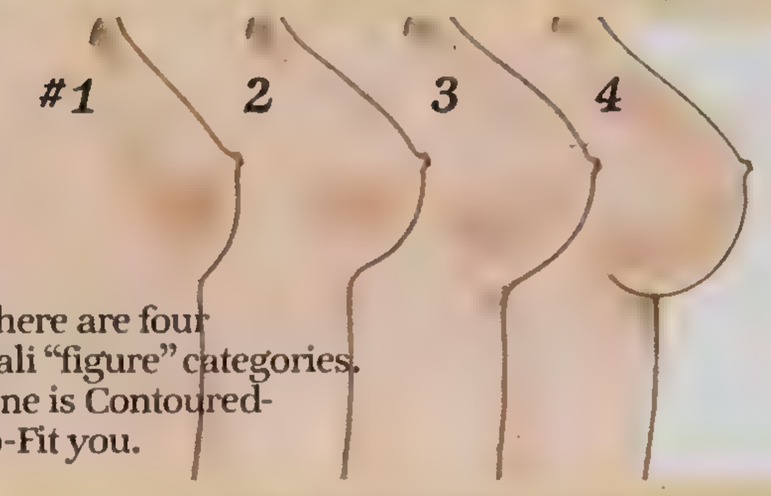

There are four Bali "figure" categories. One is Contoured-to-Fit you.

Other manufacturers offer one standard size, say one 34B to fit every 34B. But one standard size can't fit every type of figure. Only Bali makes it easy to get perfect fit because Bali makes bras in four figure types, four 34B "figure" categories for example. Each one is shaped differently, so one is Contoured-to-Fit you perfectly—the cups, the side panels, back support, everything. The complete bra shapes your breasts, softly, comfortably.

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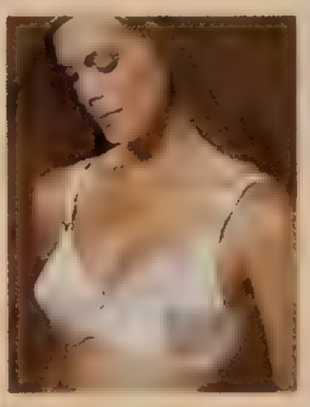
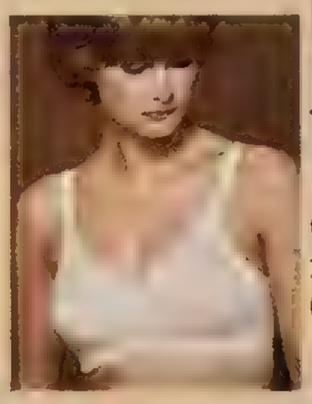
Soft and pretty figure accents to give you a fuller-looking figure (profile #1)

Today's Woman
Luxuriously feminine support for the average to full figure (profile #3 or #4)





Total Woman
Classic support for a full figure (profile #4)

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Now we are the first to demonstrate that *carbohydrates* exist in your hair, and that they are so intimately linked to protein that they are called glycoproteins. This knowledge has allowed us to combine these components into a single product that transforms fine hair.

We call it Ultriance.™ Specially formulated with an ingredient system that is more like your own hair.

Now that you finally know why your fine hair acts the way it does, here's how our discovery of the vital role of carbohydrates made it possible for Redken to transform your fine hair.

Glycoproteins hold your hair cells together.

As Figure 1 shows, carbohydrates (yellow) are everywhere in the hair shaft. They're on the surface of cuticle cells; between cuticle and cortex cells; and inside cuticle and cortex cells.

Linked with protein, these glycoproteins act as inter-cellular cement. They connect hair cells together, maintaining the hair's structural integrity. They help regulate moisture in the hair for style-holding power and manageability. And they protect cell surfaces from abrasion.

Knowing this, we created our exclusive Glyprogenic ingredient system. It starts with the patented use of CPP Catipeptide,™ our superior penetrating protein. And ends with hydrolyzed Amino Carbohydrates, our potent form of protein-interacting carbohydrates.

Introducing Ultriance, the Glyprogenic treatment for fine hair.

Ultriance is our ultimate scientific treatment for fine hair. And it is how you can win your constant battle against gravity.

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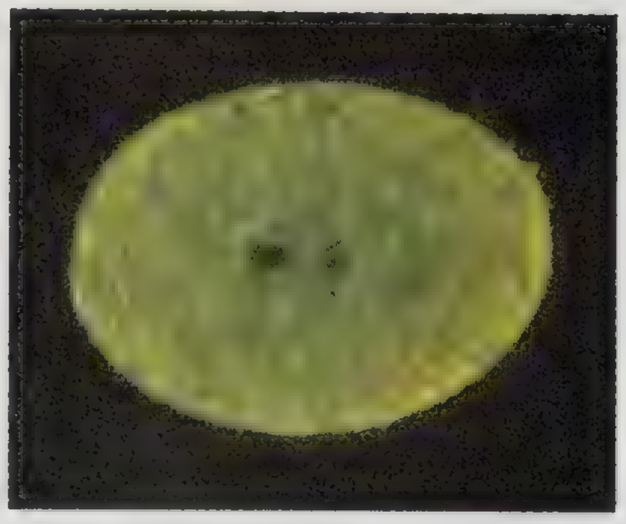
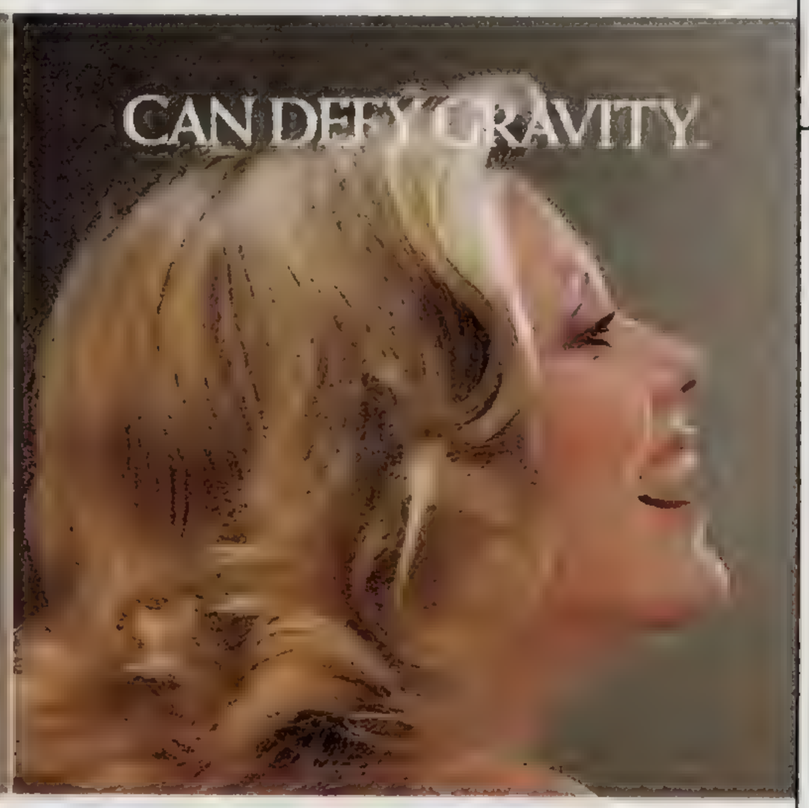


FIGURE 1 This is a cross-section of a typical hair. It was specially stained to reveal the location of carbohydrates. The yellow color shows carbohydrates on the surface of the hair and within the cuticle and cortex. Even though there is only a small percentage of carbohydrate in the hair, it's extensively involved in the entire structure.

Ultriance is available only at hairstyling salons that use and sell Redken products.

Call 800-423-5369 toll free for the ones nearest you. In California call collect 213-992-3037.

And if you have to go a little out of your way for it, it's worth it. Because Ultriance transforms fine hair.



Our exclusive Glyprogenic treatment for fine hair combines carbohydrates with our patented protein, CPP Catipeptide.™ It was specifically developed to provide the body, style-holding power and manageability you've always wanted for your fine hair.

Fine hair has special problems.

Coping with fine hair is a constant battle against gravity because fine hair can't stand up on its own. The simple fact is, the diameter of your fine hair is so small, it droops, lacks body. *Ultriance helps fine hair defy gravity.*

The inside of your hair, the cortex, is very narrow. The hard outer layer, the cuticle, is comparatively thick and resists moisture. It's this high proportion of moisture-resistant cuticle that makes it difficult for your fine hair to hold a style for any length of time. *Ultriance improves set-retention.*

And if this weren't enough, fine hair tangles terribly. The tangling itself plus normal brushing and combing lead to surface damage that dulls. *Ultriance improves comb-ability.*

REDKEN
Beauty through Science

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"WORLD WITHOUT END"

(Continued from page 156)

budding breasts. Boom dada they shook their shoulders, lasciviously trembling, winking. So perhaps Sophie wept again thinking their youth is being ruined, their civilization is just as corrupt as ours. That's when the Russian came to sit next to her asking was she alone in the city, could he help. Sophie didn't know what to say. "Stalin would die," she whispered, nodding towards the stage, "Lenin would die." He frequently smiled. He had gentle, ironic eyes. "Khrushchev mightn't have liked it either." He wore a brown shirt open at the collar, he lived in Moscow, he'd come to Leningrad to attend a congress of cardiologists. They walked together down Nevsky Prospect. When the rain started pouring they went to dinner in a large café where another band of adult men played acid rock and Sophie put her hands over her ears, saying over the platters of cold fish, "Look here this is crazy you're importing the worst poisons of our culture without taking . . ." There was a great burst of thunder, the dining room was plunged in darkness, the band stopped playing, waiters hurried about with many candles, shouting. "You have made the poisons stop," he said. For the rest of their dinner the lights wavered softly on and off as if powered by the energy of a small erratic wind. All in his face was soft and faunlike, tendrils of thick hair curling over wide temples, brown eyes that taunted hers with the flirtatious glances of bygone movie stars. "Indeed the rock music does not become you, you are more like a tango, I shall ask you many questions about your life."

"In New York I rise at four A.M.," Sophie said. "I have a two-hour television program every morning five days a week, I get to the studio at six, read the wire reports, finish the morning's script, talk to the producer . . ." "You are very famous and you earn as much as some football players and soon you will have your portrait on the cover of *Newsweek.*" "I've already had that," she said. He looked amused and very tender. "Is it great freedom?" "Perhaps it is solitude," she said; "isn't great freedom also great solitude?" He shook his head at a slant, not clearly yes or no. "And what do you do in the afternoon?" "In the afternoon I go home and nap and read more newspapers still. . . ." What papers? Ah if I tell you you'll get a lesson in American geography, the *Boston Globe,* the *St. Louis Post-Dispatch,* the *Philadelphia Inquirer,* the *Chicago Tribune,* the *San Francisco Examiner;* why so many? We Americans are drunk on information. I'm beginning to think it's one of our national diseases. . . . Why have I come to Russia? Oh you ask so many questions Vladimir Ivanovich! . . . We've come to Russia together Edmund and Claire and I, best friends since adolescence, we've come here to recapture . . . we've come here to figure out how to live the last third of our lives; after forty-five there isn't much left but friendship is there, only friends will tell you the truths you need to hear to make the last part of your existence bearable. . . . Have I been in love? Oh that's been the disaster of my life. It should never be a disaster? What a flirt you are Vladimir Ivanovich! I could give you an excellent Marxist reading of romantic passion; those who still look on romance as the main ingredient of the good life are brainwashed by the bourgeois propaganda machine, victimized by a defunct capitalistic ethic that gluts on the permissive excesses of our decadent literature. . . . How's that, passing grades? . . . Do I dream at night? Yes I have primitive, simple dreams, they're often nightmares, I dream of being precisely the opposite of what I am, there are many children about and I must cook for fourteen and I'm constantly out of food and everyone shouts at me, but we must stop this immediately, in my métier I'm the one who asks the questions. . . .

He said: "I shall take you to see old friends who will make you happy." And so they had walked down the banks of the Neva to visit a small traveling circus that had just arrived to town. A thin scar ran from Vladimir's temple to his ear; in his youth he had published several volumes of verse. Sophie put more perfume on her wrists, wishing for everything with this man. The circus troupe lived near the river in a one-room trailer cabin at the center of which there was a table laden with champagne, wines, sweets. Two thin blond girls in trapezists' costumes were arranging cakes into neat little rows. The manager of the troupe kissed the doctor on the cheek and said, "I want you to meet my new juggler and hypnotist; he can put people under a spell for five days, he's cured insomnia, stopped them from smoking for the rest of their lives." "Let me also show you some tricks," the hypnotist called out, "let me show you." He disappeared into a closet and came out again in a white brocade jacket, carrying his kit. He made six orange Ping-Pong balls disappear and took them out of his mouth two at a time, he made them disappear and found them in Sophie's pockets, he made them disappear and pulled them out of the doctor's ears. The blond trapezists wore tight lavender T-shirts which matched the great arcs of violet paint on their upper eyelids; they sat on the small chair with their arms entwined about each other's waist. The juggler put his Ping-Pong balls under some dishes, lifted the dishes and said see there's nothing there anymore. The thinner girl snuggled her chin into her friend's shoulder, their faces melded together like a single head distorted in the vision of fever, their dark red mouths loomed immense in their wasted faces. "Like a Picasso," Sophie whispered. The doctor agreed. "Nineteen three, blue period." Later the Russians recited poetry, Blok, Mayakovski, the doctor's own verses. When Vladimir Ivanovich recited poetry, standing up, eyes closed, his chest rolled outwards like an opera singer's, his voice took on a different order of nature—the rolling of streams over pebbles or the mysterious language of macaws at night; he spoke his song an octave higher than his other voice and for that time the circus actors stood captive in their poses, frozen as in death, the trapezists' pale long hair lay entwined like one mass of wheat above their violet bodies . . . and then after a long while the doctor-poet's eyes opened, he smiled at Sophie and talked to her in human voice again. "Oh, oh," Sophie retorted when he said Americans knew no poetry by heart, "I'll prove you wrong, I'll start with Yeats! 'That is no country for old men. The young in one another's arms, birds in the trees—those dying generations . . .' " But then she felt her tears storm up again, couldn't finish. Vladimir stroked her arm. "I have translated Yeats for our literary gazettes; for a while it was forbidden here but slowly things are changing. . . ." He was bidding his friends good *(Continued on page 160)*

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"WORLD WITHOUT END"

(Continued from page 159)

night. And she went out with him again into the park.

The evening was luminous with fog, still luxuriant with her hopes for his touch. You're the victim of romantic fiction Claire and Edmund had told her for thirty years; you're like Madame Bovary; lately at every new quickening of her body she'd thought no more, I never shall again . . . "I believe in staying in my country and fighting for change," the doctor was saying; "there are little advances and freedoms which would have been silenced in the fifties; we must work step by step, like good liberals; I have a column in one of our literary gazettes every month, I plan very carefully, I try to test every limit. . . ." Scintillations of moisture still garlanded the linden trees, the empty benches seemed to fade into the gravel on which they stood. "Several times a year when I'm depressed I go to the country in the south with the Gypsies," the doctor said; "everything is let loose, it's like the Ivan chapter in *The Brothers Karamazov,* we sing and drink all night, sometimes so much that I remember nothing, but in the morning I am quite like new, reborn. . . ."

"I used to be able to do that too," Sophie said, "but no more, no more. . . ." And then she startled at the sound of footsteps in the gravel a few alleys behind her. She imagined the guide of the tourist group she and Claire and Edmund were traveling with, turned back expecting to see his stocky frame, the boreal eyes blazing behind thick spectacles; it was only an aging dog shuffling across the park. "You are so naïve, so sheltered," the doctor laughed; "if you want to avoid them you must never look back! When you go out of the Union as I sometimes do you're followed by two men, one from your own country and one from the country you're visiting, you call them . . . goons, right? I have two goons when I travel, two *doppelgängers;* it is amusing to have them meet, to set them off against each other and then reconcile them; actually they're very lonely people, they know how hated they are by everyone, sometimes I feel sorry for them. . . . Perhaps we should liberate the goons; you would say goon lib, right? But perhaps you've already had too much liberation in your country; I think everything is so permitted there that nothing is erotic anymore, isn't that true? Here we're so puritanical that men and women are forbidden to be in a hotel room together after eleven at night unless they're married, so we take many trains, much is forbidden so all is very passionate. . . .

"We are very puritanical," he repeated flirtatiously as they continued to walk. "We have many boundaries, limitations. Trains . . . When we're very serious we take the Trans-Siberian. When all is permitted nothing is desirable; it must be very sad in your country. . . ." The fog lifted, the Neva River glimmered from under the tall oaks bordering Decembrists' Square. He went on for many hours talking about himself, like most men she'd ever desired. His therapies, his translations, his periods of censorship, his survival. Whether or not they became lovers for one night is irrelevant. "I had an extraordinary evening," Sophie reported to Claire and Edmund at breakfast. "I had a long talk with a Soviet man who goes *(Continued on page 162)*

We've fitted our new quilted travel kit with unbreakable bottles and jars for creams, lotions and the like. From the Colonial print collection by Celebrity–22 easy-going pieces. At fine stores.

Celebrity

contents of their satchels, which fell to the ground in a gust of wind. (In hers there is a small Victorian tortoiseshell comb mounted in silver, a biography of Mahatma Gandhi, a photograph of a long-haired teenager in a Radcliffe T-shirt; in Sophie's, a paperback entitled *Women and Sexism,* a variety of leaking ball-point pens which have colored a composition notebook various shades of mottled blue; Edmund's briefcase contains a 1915 edition of Baedeker's *Guide to Russia,* a Russian edition of the works of Pushkin.) Claire slowly slips off her jeans and wades into the river. "It's colder than the island in April!" she calls out. "Freezing," Sophie shouts, "strictly for polar bears!" She swims a vigorous backstroke, arms flailing, chanting, "I love summer, I love summer!" Claire (who has also been known from earliest childhood by the name of Pebble) keeps her arms folded over her breasts until she starts to swim. There is a rich smell of dead leaves underfoot, across the river the Winter Palace gleams with its pale green hue of ice and verdure, death, rebirth. All is still gaiety this morning and reclaiming of childhood, all is still bathed in great playfulness. "Where is Edmund?" Sophie calls out when he has been out of sight for half a minute. "Where are you my pet?" An anguished cry here, a burst of laughter as he grabs her legs from under the water and emerges beside her to clutch her waist.

"Ah there he goes Hermes the teaser, always trying to catch us underfoot!"

"Welcome to St. Petersburg my loves!"

Sophie kisses Edmund's forehead and swims a languorous sidestroke towards Claire, her curls glinting copper in the sun.

"Best come out soon or you'll get chilled the way you used to Peb . . ."

"Like that time we first went swimming together off the sailboat . . ."

Claire: "Were we fourteen?"

Edmund: "No, no, fifteen, it was 1945!"

Sophie: "Eddem's right, forty-five."

"We used to talk a lot about reincarnation."

"Peb wished to be Saint Francis."

"Soph wanted to be Rosa Luxemburg."

"And Edmund wanted to be reborn as a work of art."

" 'Once out of nature I can never take . . .' "

" '*Shall* never take,' Sophie darling, you've gotten that line wrong since we were fifteen." ▽

"WORLD WITHOUT END"

(Continued from page 160)

to the Baltic States when he's in a really acute depression, Latvia, Estonia, can you imagine, those are their sanatoriums, their paradises!" "Fancy going to Riga for a breakdown!" Claire exclaimed. "I'd rather be in Moscow for mine," Sophie said. "Come my loves it's time for our morning swim."

June 1975, brilliant dawn sunlight, primeval mud of the river. Against the flank of the Fortress of Peter and Paul, once a prison for dissenters against the Russian czars, there stretches an expanse of sand which now serves as bathing beach for the population of Leningrad. The three tourists comment on the irony of the site, on the beauty of the view it offers. Above the flat indigo mirror of the Neva, Peter's city oscillates in a phantasm of marble and of malachite, a prodigality of spires, turrets, coronets and eagles, of golden and enameled roofs shimmering like the variegated scales of a giant lizard. " 'It has been noted,' " Edmund reads from his guidebook as they sit beneath the fortress walls, " 'that no site in the world is less favorable to the founding of a metropolis than these 101 islands set into an impetuous river and constantly threatened with destruction by a glacial sea.' " "A despot's fantasy!" Sophie exclaims. She slips off her shoes, walks to the shallow water at the riverbank, slides her blouse over her head. Claire still lies in the shade of a tree, reading her guidebook. Edmund has thrown his clothes to the ground and stands in his bathing trunks by the riverbank, staring at the water. They are all three forty-five years old. Sophie's frame small and powerful, waist finely modeled, breasts with the ripe fullness of Titian's nudes. Claire's limbs spindly as those of a young deer's. Edmund's lithe tight body is that of a man who has fastidious concern for aging.

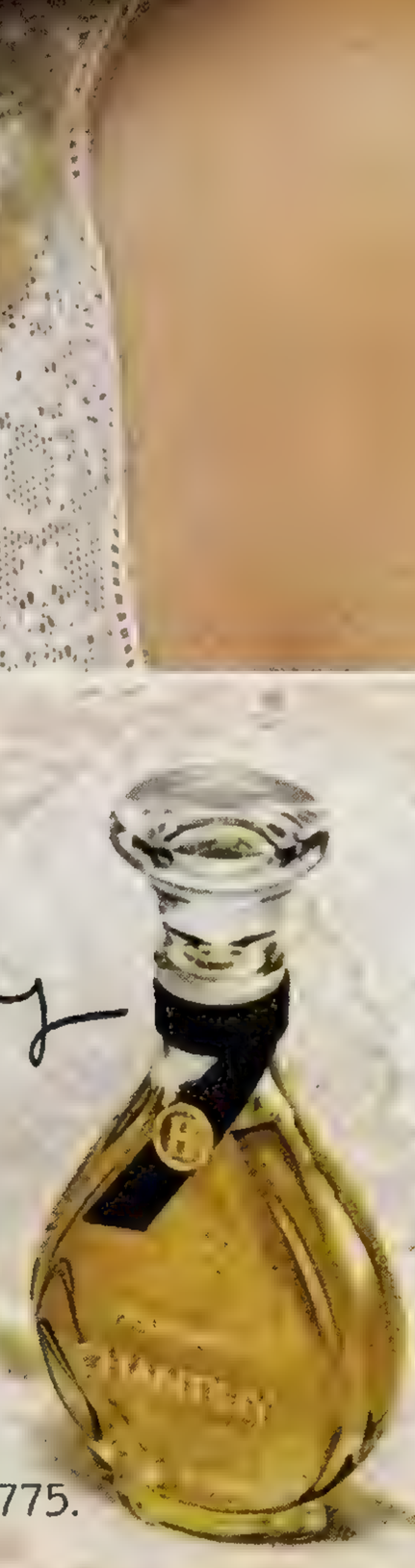
Claire has turned around and stares upwards towards the fortress wall.

"Hurry up Clairsie you're the last one in as usual!"

"Thirty years of waiting for you, we're fed up!"

Edmund plunges into the river. Sophie wades in after him. Claire puts down her book and starts undressing after having picked up the

I feel very Chantilly today



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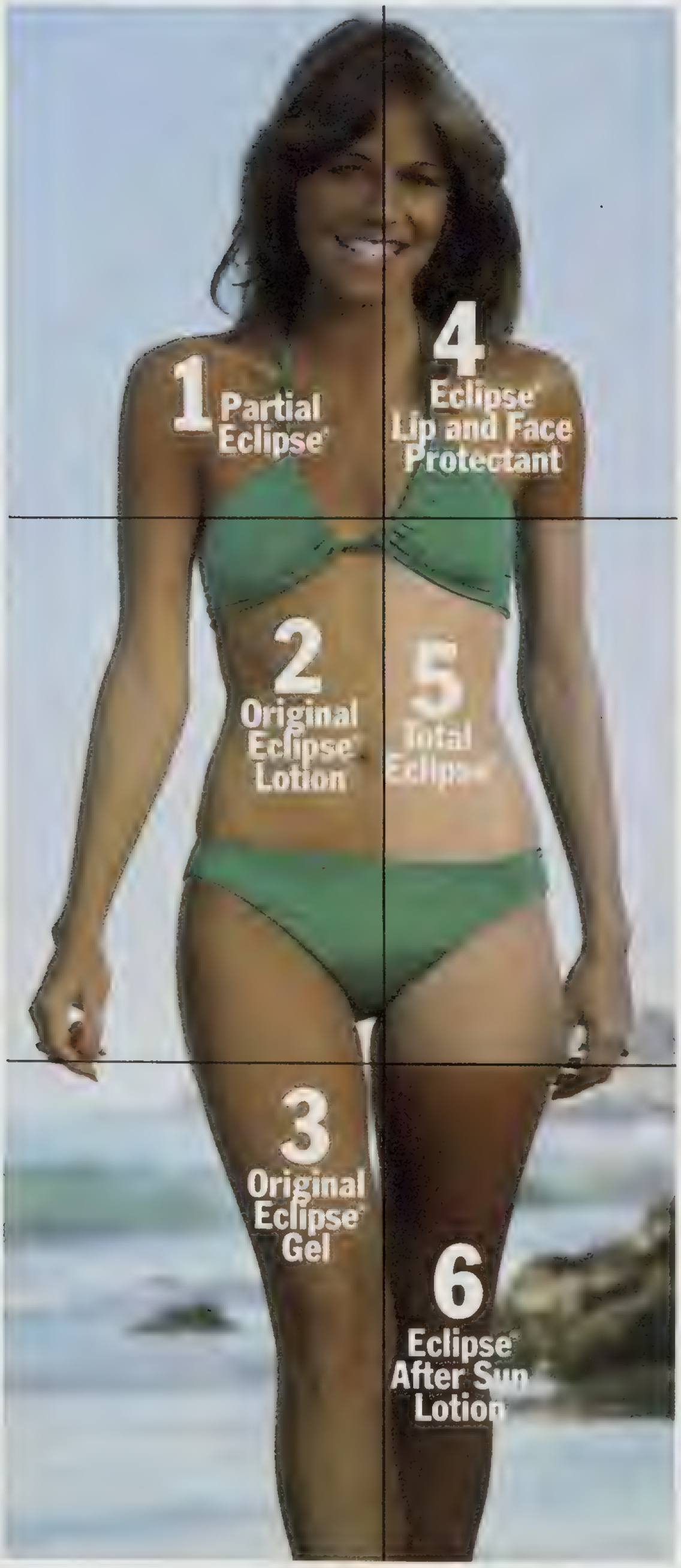
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Taste and smell: crucial to a sense of self . . . and allure

When they work, these senses give great pleasure; but when they don't . . .

BY PHYLLIS LEHMANN

Scientists are learning that taste and smell, long treated as the "stepchildren" among the five senses, may play a greater role in human communication and general well-being than we have ever suspected.

Of all our senses, smell is the most primitive, says Robert Henkin, M.D., who runs the Center for Molecular Nutrition and Sensory Disorders, the world's only taste and smell treatment clinic, at Georgetown University Medical Center in Washington, DC. "When you consider that life initially developed in the sea, in the dark, you realize that smell was the key to finding both food and a mate. When life moved to the land, again the olfactory sense made it possible for male to find female, and for both to find food over great distances."

Even among humans in the well-scrubbed and deodorized twentieth century, odor is remarkably distinctive. Some studies suggest that it is possible to determine the sex and sometimes the identity of a person on the basis of underarm scent. Helen Keller, who was blind and deaf since infancy, reportedly could tell by his or her scent which of her friends was approaching.

Studies at the Monell Chemical Senses Center in Philadelphia show that vaginal odors change considerably during a woman's cycle, becoming less intense at the time of ovulation. Changes in mouth odor are even more consistent during various phases of the menstrual cycle. Monell scientists feel that a simple ovulation test, similar to a home-pregnancy test, could be developed within the next few years to enable a woman to pinpoint her fertile period by monitoring her breath and saliva. "We don't know if there is any overt role for odor in human sexual behavior," says Monell scientist, George Preti, Ph.D., "but certainly we wouldn't rule out the possibility of its having some sort of communicative value."

Fernando Aleu, M.D., president of Paco Rabanne U.S.A. and of The Fragrance Foundation, points out that there are "certain very strong clues" that fragrances are significant in human sexuality. "Research has shown that the days of ovulation coincide with a great enhancement of olfactory acuity in women," Dr. Aleu says. "One could infer that this happens for a purpose, since these days coincide with fertility. Above all, I see no reason why humans should be the exception to the rule in the animal kingdom."

Already, there is some statistical evidence of a link between smell and sex. About a quarter of Dr. Henkin's patients who lost their sense of smell, for example, reported a subsequent diminished interest in sex. A survey by Dr. Henkin and The Fragrance Foundation discovered that both men and women rated smell a surprisingly important component in sexual attraction—an average of 8.4 on a scale of 1 to 10. It was slightly more important to women than to men, and to Easterners than to Westerners. (New Yorkers ranked the relationship between smell and sex appeal the highest, scoring it a 9.9, while Californians—at 7.3—gave it the lowest rating.)

Although our sense of smell is about a hundred times more sensitive than our sense of taste—which discriminates mainly among five major categories of sweet, sour, bitter, salty, and metallic—the two senses are closely related. Without our sense of smell, we lose 80 percent of our ability to appreciate the subtleties of flavors.

Taste preferences appear to be learned, with one exception: humans are born with a "sweet tooth." Scientists at the Monell Center have determined that newborns can distinguish not only among different concentrations of sugar but also among different kinds of sugar, such as sucrose, fructose, glucose, and lactose. (Dogs, rats, guinea pigs, even flies, also show a clear preference for sweet, which leads scientists to speculate that sensory systems have evolved to respond positively to sugar because sweet substances in nature are generally sources of calories.) Preference for sweets is stronger at certain ages: studies at Monell show that children and adolescents like higher concentrations of sugar than adults do, perhaps because they require more energy and burn it more rapidly.

Our taste for salt appears to be acquired. Research indicates that newborns can detect salt, but whether they *like* it or not remains a mystery, says Monell's Gary Beauchamp, Ph.D. By several years of age, youngsters definitely choose certain foods with salt rather than without. In general, teenagers prefer saltier foods than adults, but no one knows why.

Age affects the sensitivity of both taste and smell. The sharpness of the two senses diminishes gradually as we get older because the number of taste buds and olfactory nerves decreases. At birth, says Dr. Henkin, an infant's tongue, palate, and pharynx are dotted with some seven thousand taste buds, but the total number of functional buds may drop to two or even one thousand by later adulthood. What this means is that the person who used one teaspoon of sugar in a cup of tea at age twenty-five may require two teaspoons at age seventy in order to perceive the same degree of sweetness.

Taste and smell sensitivity follows a distinct daily rhythm as well. It peaks around 3:00 A.M., falls off abruptly to its lowest point around waking time, and rises again during the day. Perceptions, however, are just the reverse. According to the Georgetown/Fragrance Foundation survey, the majority of people who noticed some variation throughout the day thought they smelled more acutely in the morning than in the evening.

It is easy to take taste and smell for granted, as long as they work as expected. But when noses or taste buds fail, or when they send scrambled messages to the brain, the results can be psychologically, and sometimes physically, devastating. At best, a taste or smell disorder detracts from the quality of life, hindering enjoyment of food, sex, and general surroundings, and fostering social concerns about breath or body odor or the proper amount of perfume to wear. At worst, it interferes with detection of common danger signals, such as smoke, leaking gas, or spoiled food. "I almost set my kitchen on fire because I couldn't smell grease burning," says one of Dr. Henkin's patients who had lost her sense of smell. And for people in certain occupations, like cooking, an afflicted sense of taste or smell is especially troublesome.

Patients who lost their sense of smell reported a diminished interest in sex

According to a recent survey, millions of Americans suffer from a loss or distortion of taste or smell. For some people, sensory loss is gradual. They may realize they can no longer smell when a friend or relative remarks about a foul odor they hadn't noticed. For others, it happens literally overnight, as in the case of a woman who awoke one day to find that her morning coffee had no taste.

Worse than loss of taste or smell are bizarre distortions of these senses that have driven some victims to the verge of suicide. For them, a whiff of an ordinarily pleasant odor or a bite of a favorite food may trigger a revolting smell or taste. Other patients need no stimulus to be plagued by persistent sensations of rotten, burned, metallic or sickeningly sweet smells or flavors. One man was so haunted by such phantoms that he was reduced to eating a diet of cold milk, cold boiled potato, and vanilla ice cream. These phantom sensations, which affect about 40 percent of taste and smell patients, may be caused by an abnormal nerve discharge. "In some ways," says Dr. Henkin, "they can be considered an atypical form of pain." *(Continued on page 169)*

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If you had an "accident" with your maxi pad last month, you're not alone...

Ever since I was a girl, it seems my period picked the wrong day to arrive.

Like the day I took my geometry final.

The night of my senior prom.

A job interview.

Not that I'm really complaining. But recently, on my way to my high school reunion, I could have done without my period.

The reunion was in Hadley. Quite a distance from the small New England town where I live. And wouldn't you know there was a traffic jam in Worcester. By the time I arrived, it had been a while since I left home. Then I remembered I had my period.

I raced upstairs to the powder room. I'd had an accident alright, but only my slip and I knew.

That's what made me try beltless Kotex maxi pads. I read on the back of the package how they have 13 absorbent layers. Yet they're not thick or bulky. There's even a moisture shield on the bottom. And 3 adhesive strips to keep them in place.

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When the last thing you need is an "accident."

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TASTE AND SMELL

(Continued from page 166)

While scientists do not know exactly what causes these conditions, Dr. Henkin has found that flu, head trauma, and nasal allergies contribute to them. About a quarter of his patients lost their sense of taste or smell or both after a bout with the flu. Of those who lost both senses, about half also developed distortion of the other sense. Another 15 percent of cases he's treated resulted from a blow to the head suffered in a fall, automobile or other accident, or even from an insignificant bump on the head. About 10 percent of Dr. Henkin's patients suffer from hay fever or other allergies; but the relationship to sensory loss follows no particular pattern. Some people may have hay fever for years and then suddenly lose their smell; in others, loss of smell precedes onset of an allergy. Taste and smell problems also can stem from surgery, pregnancy, or an infectious disease such as hepatitis, or may appear as early symptoms of cancer, diabetes, or hypothyroidism. Certain drugs, including some antibiotics, some tranquilizers, and even aspirin if taken regularly, can interfere with taste. Chronic use of nose drops can deaden the sense of smell, sometimes permanently.

Dr. Henkin's most intriguing finding is that one-quarter of *all* his patients are deficient in the trace mineral zinc. Usually, they get enough zinc in their diets, but for some reason it is not absorbed properly or is not transported to the appropriate tissues. Zinc is crucial to any part of the body where cell turnover is rapid, such as the taste and smell systems.

Many of Dr. Henkin's zinc-deficient patients recover when given zinc supplements; but, for the average person, there is absolutely no evidence that taking zinc tablets will sharpen the sense of taste or smell. Recent research at Georgetown does, however, suggest one dietary caution: eat bran in moderation. Studies of high-fiber diets show that large amounts of bran, specifically, can alter zinc metabolism and lead to deficiency.

Despite all that has been learned about taste and smell disorders, the cause of the problems of close to 20 percent of Dr. Henkin's cases remains a mystery. Dr. Henkin points out, though, that there are many ways in which people derive benefit from treatment: "Just knowing their disease is real and that hope is possible is in itself of real therapeutic value."

Part of the misery of a taste or smell disorder is that it is a hidden handicap. "It's obvious when you limp that you aren't completely normal," Dr. Henkin says. "But if you can't taste or smell, you know it, and you suffer, but no one else knows. People are reticent to talk about it, even with friends."

Nor is there any large organization or major medical center devoted to helping those who cannot taste or smell. A fledgling Taste and Smell Foundation, established in Georgetown by some of Dr. Henkin's patients, is gearing up to raise funds for further research and public education. And as the only medical center in the country offering both diagnosis and treatment of taste and smell disorders, his Georgetown clinic must now book some appointments six months ahead.

Dr. Henkin's interest in taste and smell goes beyond the therapeutic. He likes to hypothesize about how scientists might one day manipulate our senses chemically so that, for example, we could perceive sweetness or saltiness in foods that contain no sugar or salt. Or, conceivably, expand the world's food supply by fooling human noses and tastebuds into accepting offensive but highly nutritious foods such as flour made from fish. ▽

Flu, head trauma, and allergies can contribute to loss of smell or taste

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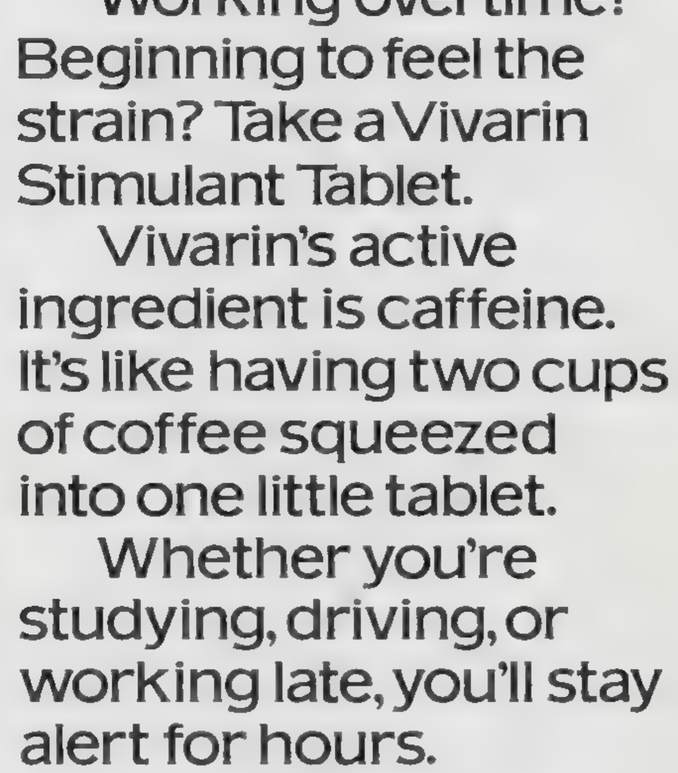

Read label for directions

Buying life insurance: what you get depends on what you know

Are you under-covered or overwhelmed?

BY GRETCHEN MORGENSON

Do you shrink away from the purchase of life insurance for fear of being "sold" by an aggressive agent? There's only one way to be sure you won't buy more life insurance coverage than you need (if you need it at all) and that's by knowing exactly what insurance can do for you, noting the differences between plans, and by knowing the right questions to ask an agent.

Financial planning for any aware woman should include the consideration of life insurance; but, as with any other plan that involves large sums of money, you must learn how to use life insurance to make it work for you.

"The first thing life insurance should do is provide replacement income for your dependents should you die," says M. Gayle Schwartz, financial planning consultant with The Mutual Life Insurance Company of New York. "To figure out how much insurance you would need, you must first realize what your economic value is, and every woman has one. Today, we figure that the housewife's replacement value is about $15,000 a year. If you're a working woman, then think of this: if you went off on a world cruise and left the family at home, how much money would they need to continue to survive? We figure they'd need between 50 and 70 percent of your salary and/or enough money to hire replacements for the services you perform," says Ms. Schwartz.

Here, Ms. Schwartz talks strategies for women in four different situations:

● **Single, working, no children.**
"Every financially independent woman must assume responsibility for her debts, so this woman would need enough coverage to provide cash for anything she owes plus final expenses, which may well be covered by her employer-provided group life insurance. If she owns an apartment or house, she'll need a decreasing term mortgage policy—term insurance provides coverage for a limited period only—to make sure the real estate would be paid off in case of her death.

"In the past, people have talked about whole-life insurance—where you are protected for your entire lifetime—as a method of 'forced savings.' For the woman who has difficulty saving money systematically, a whole-life insurance may instill the discipline she needs. The cash value in her whole-life policy could be used as additional retirement money were she to surrender the policy later."

● **Homemaker, husband works, with children, homeowners.**
"This woman's husband probably has a lot of insurance—group insurance from an employer, a mortgage policy—and she could have only a 'wife's term rider' on one of his policies. This can cause problems in case of a divorce, as the insurance no longer applies when you stop being a wife. If she is divorced, then the woman should know that she is no longer insured. She should have some kind of policy to cover the care of her children and to take care of burial expenses, should she die."

● **The dual-income family with children.**
"This woman may have been so busy earning money that it hasn't occurred to her to insure her economic value. What would happen to the family if she died? A study was done several years ago recommending an insurance coverage figure of six to eight times your joint income for a family of four, *pro rated,* based on the wife's and husband's earnings separately. But the best way to figure insurance needs is to think of providing 50 to 70 percent of your salary and/or funds to hire replacements for services you perform for as long as your dependents will need financial support."

● **Single, working, with children.**
"One of four heads of households is a single woman, and generally for these women there isn't a lot of extra cash. So she would need, first and foremost, death coverage—replacement income to last as long as her children are young. Depending on what she can afford, she could buy term or whole-life. Term is the least expensive on an outlay basis."

The inflation difference
Inflation adds a troubling dimension to the life insurance picture. According to Ms. Schwartz: "If you have a $100,000 policy now, in ten years, that policy's real value will be only $50,000. This makes it important to re-evaluate your coverage annually. Don't just buy a thirty-year policy and forget about it."

In fact, the J. Kenneth Wylie Corporation did a study on how inflation eats away at insurance coverage. With a whole-life policy purchased in 1970, you would need to increase your coverage by 98 percent in 1981 simply to bring the real value of the death benefit up to where it was when you bought it. However, after eleven years, your children have fewer years of dependency ahead, so you may not have to adjust your coverage.

Because of inflation, you can look for fairly dramatic changes in insurance policies available to you. Says Ms. Schwartz: "One change is a policy that is tied into the Consumer Price Index. As the Index rises, your coverage goes up. Your premium also rises, but at least you're in line with inflation.

"I know there's at least one company now that has a whole-life policy where the cash value is invested in stocks, so you'd get money-market interest rates instead of the usual 6 or 7 percent on your cash value. That would be one way to make your policy really work hard for you. It's speculative, so a bit riskier."

For women who want to be insurance-smart
Ms. Schwartz's financial planning tips:
● As part of your economic health, give your finances an annual check-up, figure your net worth and your current "replacement income" needs. Then, plan your insurance.
● Know the difference between a participating and a non-participating insurance company. A participating company—that's what the word "mutual" in its name means—does not have a separate group of stockholders sharing the profits. As a policyholder in a participating company, you share the dividends. You can set up a plan to have your dividends—usually paid annually—buy additional insurance every year to keep pace with inflation. Or you can take on a "vanishing premium" whole-life policy where, by using the dividends, you can stop paying on the policy after as few as ten years, and let the dividends pay the remaining premiums. Or you can set up your dividends to reduce the cost of each premium—as the dividends get bigger, the premium gets smaller. Or you can receive your dividends as cash.
● Know the true cost of different policies. Along with varying premium rates, compare what you'd receive as cash value of a whole-life policy if you were to surrender it—and therefore, all death benefits—in twenty years. Even though the in-going premiums may have been the same as that of a no-dividend policy, your policy's cash value after twenty years with annually reinvested dividends would be much larger. Have a prospective agent show you what your cash value would be after ten, twenty years, or at retirement to see how much you could get out of your policy.

You can also borrow money against the cash value you have built up in a whole-life policy. Ask an agent about the attractive interest rates charged for this, but remember that the death benefit—should you die before repaying the loan—would be reduced or wiped out by the amount you borrowed.
● When interviewing a potential insurance agent, ask what company she's affiliated with, how long he or she has been in the business, whether she'll do an annual insurance review with you. The agent should be willing to give you answers, even if you're not going to do business with him or her.
● If your estate will be substantial, you may need life insurance to provide instant tax-free funds that your heirs can use to pay estate taxes at your death. Without insurance, an heir might be forced to liquidate some of your holdings to cover these taxes, thus losing a property you wanted him to have.
● Train yourself for being a widow. A woman of the same age as a man can be expected to live nine years longer. You should periodically discuss your financial situation with your husband, know where all important papers are, list everything you both own. Know your husband's attorney, his stockbroker, and whom to contact at his company about his group life insurance policy, pension, other benefits.
● Remember, life insurance is *not* an investment, so look elsewhere for dynamic returns. Life insurance is simply designed to provide ready income in the event of your death. ▽

No catch. Just be sure to dial direct when the rates are lowest. That's anytime Saturday and Sunday till 5.

Many of your visits by phone could cost less. 20 minutes is just an example and $3.33 is for the maximum distance on out-of-state calls. The chart below gives you many more city-to-city prices. Have a nice visit.

Reach out and touch someone.

Rate Chart

All prices are for 20 minute out-of-state calls dial direct, without operator assistance, anytime Saturday, Sunday 'till 5 p.m., or any night after 11 p.m. 'till 8 a.m. A different schedule of attractive dial/discount rates applies to both Alaska and Hawaii.

To find the rate between two cities, trace down the vertical column of one city to its intersection with the horizontal column of the other city, as illustrated.

	ATLANTA	BOSTON	CHICAGO	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	MEMPHIS	MILWAUKEE	NEWARK	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	SAN FRANCISCO	SEATTLE
ATLANTA																	
BOSTON	3.16																
CHICAGO	3.00	3.00															
CLEVELAND	2.99	3.00	3.00														
DALLAS	3.16	3.00	3.16	3.00													
DENVER	3.16	3.16	3.16	3.16	3.00												
DETROIT	3.16	2.50	2.83	3.00	3.00	2.83											
INDIANAPOLIS	3.00	2.83	2.66	3.00	2.99	2.99	3.00										
MEMPHIS	3.16	2.99	3.00	2.83	3.00	3.00	2.83	3.00									
MILWAUKEE	3.00	2.99	3.00	2.50	3.00	3.00	2.83	3.00	3.00								
NEWARK	3.00	3.00	3.16	3.00	3.00	3.16	3.00	3.00	3.00	3.00							
NEW HAVEN	2.50	3.00	3.16	3.00	3.00	3.16	3.00	3.00	3.00	3.00	3.00						
NEW YORK	2.66	3.00	3.00	3.00	3.00	3.16	3.00	3.00	3.00	3.00	3.00	3.00					
OMAHA	3.00	3.00	3.16	3.00	3.00	3.16	3.00	3.00	3.00	3.00	3.00	3.00	3.00				
PHILADELPHIA	3.00	3.00	3.16	3.00	3.00	3.16	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00			
SAN FRANCISCO	3.00	3.00	3.16	3.00	3.00	3.16	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00		
SEATTLE	3.00	3.00	3.16	3.00	3.00	3.16	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	

Bell System

PERSONAL

The mysterious turtle murders

A twelve-year-old confronts a killer

BY ARTHUR ROSENFELD

When I was little, animals with hair made me sick so I kept turtles. I kept marvelous, exotic little caverned creatures; ones with heads like strawberries and flaps like the Concorde, chelonians from Malaysia that ate only snails, and others from China that were three inches long and could eat you. They all lived together, in style, in a child's wading pool. It was a beautiful little world, with plants and rocks and waterfalls, and I was the creator, Lord of the Turtles. One morning I woke up and one was dead. It wasn't one of the rare and valuable ones, but it was one of my herd, a member of the group, a part of the plan. It had a nasty little gash on the side of its neck, triangular and bloody. I took it out, decided it was not long dead, and flushed it.

As turtle sovereign, I was curious about the whole matter, since I hadn't planned it, and I took on the role of the investigator, considering all the possible causes of death. I examined the pool for sharp edges and read reference books for descriptions of triangular and bloody diseases. I also had the strong idea that I was dealing with a murder.

Four or five days later I found another dead turtle. It had the same gash on the neck, hardly a pleasing sight for a morning some time in a child's twelfth year. This whole business was beginning to take on something of an unpleasant air, something not really associated with a problem in animal maintenance, but a question of lawlessness and execution. The third killing took place several days later, and this time it was especially upsetting. My Pakistani flap-shelled turtle, one of my prized specimens, was covered with savage bites and bruises. I removed it, preserved it in formaldehyde.

This went on for weeks. The next one to go was the strawberry head, and then the Chinese water tortoise. One by one I lost them all. After about a month I was left with only one. And I knew all about him. He was small, oddly enough, only about half as large as the next largest turtle. He hadn't been obviously aggressive; in fact, I had never particularly noticed him at all.

I could have saved them all. I could have put them all in little cages, separate little worlds where they couldn't hurt themselves or each other, but I didn't. There were crimes committed in that little community. I was Lord of the Turtles and I didn't stop them. So nature took its course and soon they were all gone. I really didn't have any idea what to do about all this. Was this nature, really? In nature do animals kill just for the sake of killing, or out of irritation? The answer, of course, was yes. And at the age of twelve, I sensed that these were natural goings-on and I did not want to stop them. By omission rather than commission, I was guilty and pretty soon I was left with a big pool and a small murderer.

My Dostoevskian scheme of values was poorly developed at the age of twelve, and I wasn't sure how laws applied to turtles anyway. I ended up taking the turtle to the pet shop and telling them I just didn't want it anymore. I dropped it into their turtle tank which was brimming with bouncing little shells, and left, glad to be rid of so perplexing a problem.

It has been a long time since people have had to take any real role in the things going on around them. I didn't know what to do at the age of twelve, how to fix things, without ruining the order. The fact of the matter was, however, that I was very much a part of the order. That little microcosmic turtle world would not have existed if not for me. I was not apart from it, but a part of it.

They say the pet business is suffering these days. ▽

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WOMEN AND CARS

Sight and safety on the road: eye care can't be overlooked

Tips on sunglasses, strain, hypnosis, to keep your vision a driving asset

BY LILLIAN BORGESON

The most crucial piece of driving equipment you own isn't in your car, but in your head. It's your vision, the source of practically all your behind-the-wheel decisions. Here's how to keep eyes in top running order on the road.

● **Keep your eyes moving.** Nonstop scanning is important for several reasons. It helps you avoid the weird and dangerous condition called "highway hypnosis," in which staring at the highway divider, the taillights ahead, or the flow of oncoming traffic can cause you to slip into a flaked-out, semi-hypnotic state and make you actually lose control of the car. Besides, the eye that keeps moving—from the near-to-middle distance, to the far distance, to the sides of the road, to the rear-view mirror—is the eye that picks up messages for the brain. You can't react to dangers you haven't seen.

Another important reason to keep eyes moving is that the part of your visual machinery most sensitive to low-light conditions, the rod area of the sensors, works best when your eyes are moving. So be especially sure to avoid the glazed stare when you drive at night, at dusk, or in fog. At night, of course, it's essential *not* to let your eyes hit the blinding glare of oncoming headlights. Instead, adopt the "three-point scan" recommended by the American Optometric Association. Keep your eyes moving along an imaginary triangle that runs from the right side of the road, then to a point on the right of oncoming cars, then to the road ahead.

When it's foggy, keep your headlights on *low* beam. High beams reflect off the fog, increase glare, and make seeing even tougher. And always lower your driving speed when visibility is less than perfect.

● **Choose and use sunglasses . . . but carefully.** Tinted glasses cut glare and make driving more comfortable whenever it's bright out, either in sunshine or under white, bright overcast skies. Keep in mind, though, that the ability to distinguish colors quickly and accurately is important to driving safety. According to the eye experts, grey-tinted glasses interfere least with this ability, and green-tinted glasses are okay too. But tints in other sections of the spectrum (brown-beige-rose, for example) do tend to distort color and should be avoided in glasses you'll use for driving.

● **Corrective lenses and the law.** If your driver's license says you need corrective lenses, wear them whenever you drive. Violating that rule can get you a high-fine citation and, as a result, higher car-insurance rates. However, if you have an accident when you're *not* wearing required lenses, that fact won't void your insurance claim: liability coverage is designed to protect you when you're negligent; but who wants to be negligent?

● **Don't expect eye exercises to ease driving eyestrain.** "Eye fatigue is a result of body fatigue and sleepiness," says Sherwin H. Sloane, M.D., spokesman for the American Association of *(Continued on page 178)*

Style® is out to give hair sprays a good name.

Until now, all hair sprays were created with one purpose in mind: holding hair. But Style believes your hair spray should help as well as hold. So we've designed a new line of high-performance sprays, each scientifically formulated to meet your individual hair care needs.

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Here's the problem:

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(Aerodynamic horsepower = Coefficient of drag X frontal area X dynamic air pressure X velocity.)

1981 Buick Regal. At the risk of telling you a lot more about physics than you ever cared to know, we'd like to tell you how we arrived at the shape for the new Regal.

Basically, the problem is air. In fact, at 50 miles an hour, at least half of a car's fuel is burned just pushing air out of the way. Hardly a productive use of your hard-earned money.

So, when we redesigned the Regal, we worked very hard to make it more aerodynamic than its predecessors. And what came out of the hundreds of hours of designing, testing and fine tuning in the aerodynamics laboratory is the magnificent looking car you see here.

Its low front and high rear not only delight the eye, but the engineers as well. Because what it accomplishes is an 18% reduction in the coefficient of drag over last year's Regal.

And what that means is impressive economy. But while the engineers have been busy making it efficient, the people in charge of making it look and feel like a Buick have also been very successful. A fact which one look and a test drive will confirm.

The 1981 Regal. A very nice solution to a very knotty problem.

Come and see how thoroughly enjoyable physics can be. At your Buick dealer's now.

EST. HWY.*	EST. EPA* MPG
30	21

* REMEMBER: Compare the "estimated mpg" to the "estimated mpg" of other cars. You may get different mileage, depending on how fast you drive, weather conditions and trip length. Actual highway mileage will probably be less than the estimated highway fuel economy. Estimates lower in California. (Buicks are equipped with GM-built engines supplied by various divisions. See your dealer for details.)

Here's the solution.

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ROAD-SIGHT SAFETY

(Continued from page 176)

Ophthalmology. "There's no exercise known that can either decrease eye fatigue on the spot or increase your eyes' ability to respond to low-light conditions."

When your eyes are tired, pull off the road and rest your body. If you find yourself tense and squinting, it may help to relax your face muscles and take several deep breaths.

● **Don't drive under the influence** . . . of alcohol, drugs, or even nicotine. Even a moderate amount of alcohol can limit your side vision and your ability to see in low-light conditions. The same is true of amphetamines, barbiturates, and many medications. Nicotine is no help either; optometrists say it can cause the blood vessels in the eyes to become smaller, and this can keep eyes from getting the amount of oxygen required for top efficiency. To say nothing of the eye-irritating effect of smoke in the car, and distraction involved in finding, lighting, and snuffing cigarettes.

● **Maintain your car for visibility.** Keep the windshield clean inside and out, and make frequent checks on the cleanliness of mirrors and headlights. Replace worn windshield wipers, and make regular checks on the fluid level in the windshield-washer jar under the hood.

"Don't let eyes hit oncoming headlights"

And be aware that an "automatic" wax job—the kind usually available at drive-through car washes—actually can be hazardous to your health. The equipment usually puts liquid wax over the whole car including windshield and wipers. When rain or road grime is added to the wax, a deadly opaque film covers your windshield. This danger was acknowledged in a "driver alert" issued by the National Highway Safety Administration back in 1974—but not, unfortunately, by a follow-up order telling wash-wax operators to eliminate the problem. To clean the wax off yourself, rub vigorously with any window-cleaning product or a household detergent with a little added alcohol. Better yet, avoid automatic wax jobs in the rainy season.

And finally, when you shop for a new car, make visibility a top priority in your buying decision. Be sure that the combination of seat height, windshield, and mirrors gives you a complete view forward, backward, and sideways. Reject any model (and there are plenty of them) whose seat-backs or corner posts produce big built-in "blind spots." The important dashboard gauges should be easy for you to see and quick to read; when they communicate their messages via digital readouts (a trendy but somewhat dubious "improvement"), be sure the readouts are visible in bright light. Keep in mind that light, vivid colors, and excessive, badly placed chrome can increase glare and eyestrain. And never forget that when it comes to safety, what you see is vital to what you get. ▽

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–Brooke Shields

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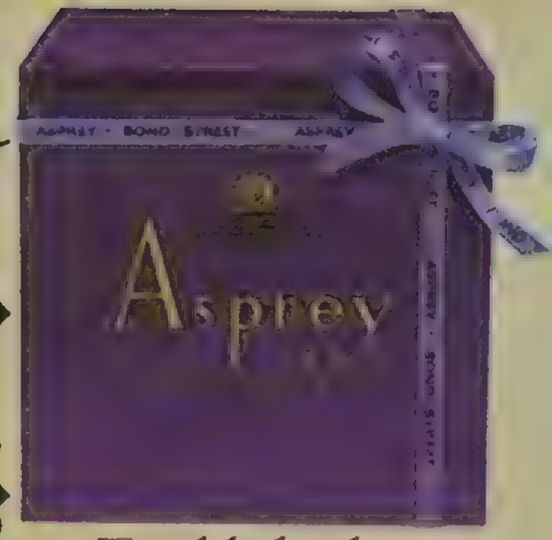

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Talking about... Art

Neglected Impressionist refound ...Boston art revisited...S.F. in NYC

By Barbara Rose

Although he was among the most advanced of the painters whose light-filled canvases were shown together in the studio of the photographer Nadar, Camille Pissarro is probably the least known of the group who became famous as the Impressionists. Only now, 150 years after his birth in the Virgin Islands to a family of French Orthodox Jews, Pissarro is beginning to assume the position he deserves as a pioneer, as well as an extraordinarily fine and sensitive artist.

To celebrate the anniversary of his birth, an international committee of scholars has organized an exhibition including prints and drawings as well as ninety oils selected from the thousand-odd Pissarro painted. The show, which can be seen at the Boston Museum of Fine Arts from May 20–August 9, is a major event in the critical history of Impressionism, firmly establishing Pissarro as one of the founders and innovators of the movement that changed painting and provided the foundation for the evolution of an abstract art.

In his emotional detachment from the motif, his deliberate anonymity, and his unwillingness to paint spectacular or titillating subjects, Pissarro had achieved a high degree of abstractness in his art, one reason his work was never really popular. This is ironic since, as an anarchist socialist, Pissarro deliberately chose to paint peasants rather than bourgeois subjects to appeal to "the people."

Although he was less known than they, Pissarro was much admired by Manet, Monet, and Renoir. The young Cézanne copied Pissarro's work; Gauguin called him his master. Others accused Pissarro of a dull palette or of defecting to Neo-Impressionism when he adopted a more conceptual and scientific style of studio art rather than continuing to paint in the free *plein-air* style. However, Pissarro himself believed that Neo-Impressionist pointillism, in which the strokes are atomized into a field of dots of color that are mixed by the eye rather than on the palette, was the logical progress of Impressionism.

"Study of a Young Woman Washing Her Feet," 1895, by Camille Pissarro (Ashmolean Museum, Oxford)

BEAUTY AND BOSTON

Boston, as an art subject as well as a cosmopolitan center hospitable to art, is documented in "The Boston Tradition." These eighteenth- and nineteenth-century American paintings from the Boston Museum of Fine Arts will be at New York's Whitney Museum of American Art through June 14, 1981, and then at the Pennsylvania Academy of Fine Arts in Philadelphia, June 16–August 16.

The artists in the show, who range from internationally known John Singleton Copley and John Singer Sargent to local luminist landscape painters Fitz Hugh Lane and Martin Johnson Heade, all worked at one time or another in and around Boston. The show mixes decidedly academic works like William Rimmer's and William Morris Hunt's with society portraits (done when Boston was society) as well as more adventurous and modern paintings by Maurice Prendergast, who often painted Boston as a Post-Impressionist paradise.

Even pictures like William McGregor Paxton's "The New Necklace," a modish fin-de-siècle rerun of Dutch genre lovesick themes, are fun. If they aren't lessons for the history of art, they still tell a lot about the history of taste, especially about chinoiserie as society's status decor.

"The New Necklace," 1910, by William McGregor Paxton (Museum of Fine Arts, Boston)

CALIFORNIA/NY

Two New York public-art organizations, Public Art Fund and Fashion Moda Museum of Science, Art and Invention, a South Bronx-based outfit that mixes art and fashion in witty and biting social satire, have united to bring New York a little California sunshine this spring. Seven billboards painted by California artists will tour the five boroughs to surprise the unsuspecting. This energetic display reveals how much talent is eaten up in a consumer society by commercial art, not to mention the extent to which commercial art now permeates the "fine arts" culture.

Un parfum et une robe signés Yves.

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Fashion Forecast: Fall '81

TOP DESIGNERS IN NEW YORK, PARIS, ROME, AND MILAN TALK ABOUT NEW DIRECTIONS FOR FALL. THE BIGGER SHAPES . . . BOLDER LOOKS . . . RICHER FABRICS AND COLORS

U.S.A.

BLASS

Big news: Tunics continue from last spring owing to their big success. Now, as tunic suits. Tunics are longer (seven-eighths) over slim skirts. Often covered with big shawls. Also, paisley-printed tunics over solid skirts for evening. **Blouses:** Done more for day than evening. Blouses come in glamour fabrics, such as lamé blouse with Donegal tweed suit. Never confused with a man-tailored shirt. **Mood:** Emphasis on luxe look achieved by lots of fur trimmings, embroideries, rich velvets, fabrics shot with gold or in quilting. **Prints:** Big bold flowers are important. Many paisleys, stripes, polka dots, and plaids. For day, lots of menswear patterns with velvet details and gold piping. Tweed knits also shot with gold. **Details:** Continuing ruffles, adding soft toga drapes. Throughout collection, use of V-seaming. **Colors:** Palette more somber.

OSCAR DE LA RENTA

Big news: More fullness, more roominess, more interest in textures, patterns, and mixes. **Skirts:** Mid-calf. Stronger than pants. Full circular skirts or pleated skirts with stitched hiplines. **Blouses:** Big sleeves are significant. Blouses, generally, very full, often have coordinating scarves. **Shawls:** Big. Wrapping body in shawls and capes with Victorian England look, usually in thin wools. **Jackets:** Outnumber coats. Mostly cardigans with embroideries, cordings, velvet details. Decorated jackets are popular. Also showing some longer jackets, around hip-length, with notched collars and back-belt tabs. **Coats:** Newest with more volume, rounded shoulders, roomy loose shape. Other coats more fitted, back-belted, double-breasted. **Pants:** Wider leg with a little cuff. **Fabrics:** Lots of velvets in moss green, brown, plum. Just one plaid used many times. For evening, many laces, taffetas, satins, and failles. Watch for gold. **Colors:** Wide range of rich deep plum, Burgundy, claret, some blacks for night.

HALSTON

Mood: Clothes look different and affluent. Most have multiple uses, can be worn all day, look great for going out in at night. **Capsule wardrobe:** Perfect example of this mood. Five easy pieces—jacket, skirt, pants, blouse, and dress—geared to professional woman. **Capes:** New no-seam cape in cashmere with flounced border. Sometimes bright color inside, black outside. **Coats:** Quite a few double-faced wools in four colors—black, brick, dark green, and purple. Also, bicolored wool coats worn with bicolored sweaters, bicolored dresses. **Pants:** Doing all types from fancy pants to zoot suit pants. Many tight pants. Plenty of culottes, especially in leather. **Special leathers:** Using metallic leathers for collector's items such as special shirts or jackets. **Ruffles:** Still a strong story here, especially organza ruffled skirts and halter tops. **Dresses:** Newest is draped in matte silk jersey. Watch drapery for day and evening. **New beadings:** Called "City Lights" in three shades of gold. Shown in loose beaded cardigan jackets over bare beaded dresses, long or short. **New embroideries:** Important on fancy cashmere sweaters. **Prints:** Engineered prints in geometric designs going from small to big on organza or silk jersey.

CALVIN KLEIN

Big news: Coatings. One hundred percent wool blanket fleece in ten different colors—plaids, stripes, and solids. They're done as sweater coats, jackets, shawls. **Lengths:** Everything covers the knees. Newest length is three inches below the knee for a mid-calf look. Done only in very thin fabrics. **Skirts:** Lots of wrapped skirts. Divided skirt is important, especially in suède. **Blouses:** Dolman sleeves are strong. "Pirate" blouses with romantic look. **Sweaters:** Become tunics with high collars that can be rolled. Sweater-tunic worn with high boots. Eye-catching sweaters in metallic lace—black or gold—shown with metallic crêpe de Chine pleated pants. **Suèdes:** Many colors—pink, dark elephant grey, pewter, deep rose, deep blue, pale blue-pink. **Evening:** More than usual. New gold fabric—a metallic yarn shot through crêpe de Chine in zig-zag patterns. Also, moirés, laces, satins. **Jackets:** Kimono look for evening of satin over satin, filled with down. Worn over long moiré skirts and dolman-sleeved or strapless tops.

LAUREN

Big news: "Santa Fe look." Very American, rustic, away from Victorian mood of last season. Now, big bulky knit sweaters, cotton blouses, below-calf blanket skirts, and boots. Doing the Fair Isle sweater in an American way. **Big message:** Totally layered. **Influence:** Big success of "Classification" division brings about new "Rough Wear" collection. Basic line of utility clothes, such as bomber jackets, corduroy jeans, shooting jackets, down coats and jackets. **Classics:** Besides Santa Fe look and Rough Wear basics, there's a third major mood: classic suits, quality fabrics, very well-cut, un-layered, very clean approach. In this group: Polo coats, safari jackets, coatdresses—all done in new fabrics. **Lengths:** Not an issue. So many different looks, length depends on woman. **Pants:** Wider and floppier. Done in tweeds for country wear and worn with flats. Also doing knickers in baggy tweeds with argyll knee socks and brogues. Some jodhpurs. **Shearlings:** Big coats, sheepskin vests over sweaters, blouses, and skirts. **Sweaters:** Country tweedy cashmere sweaters with an earthy look. **Prints:** Only in skirts and scarves. Mostly simple foulard prints in silk/cashmere. **Shoes:** Flats for pants. Higher-heeled pumps for classic Donegal tweed suits.

MCFADDEN

Influence: Took a trip to Las Vegas from San Francisco. Drove through the desert to "Neon City." Entire collection called "Vegas." Two strong motifs—Palm Trees and the Endless Sun. Also money motifs such as cards, dice, and lots of gold. **Lengths:** Below-the-knee, mid-calf, ankle-length, and long. **Pants:** Doing fewer for night, owing to First Lady Nancy Reagan's issue, "no pants at night at the White House." Pants are very wide with narrow cuff. Wide culottes look like skirts for evening. **Leathers:** Many hot-colored suèdes as jackets with low lapels that jut out. Jackets in two lengths—one ending two inches below the waist, the other below hips. Done in gabardine, quilting, and embroidered black velvet. **Sweaters:** Lots of them, especially mohair and sequins for evening. **Decorations:** Opulent rhinestone and baroque pearls, placed on a braid for a jewel-encrusted look. Many hand-painted fabrics. Plenty of sequins and Lurex. **Accessories:** Series of "surprise animals"—half bird, half lion—hand-carved in jade, ivory, or lapis. They wrap around arms, cascade down the back, adorn ears, or wrap the throat.

FRANCE

BOHAN FOR DIOR

Big news: Chinese influence. It shows up in "Chinese duffel" coats and dresses, plus Chinese pants suits and evening pyjamas. Lots of side buttonings and frogs. Chinese hats worn with clothes. Many lacquer reds and Ming blues. **Skirts:** Newer than pants. Mid-knee most important length. Also doing a very short skirt worn over *(Continued on next page)*

Fashion Forecast: Fall '81

(Continued) dark stockings and semi-high-heeled shoes. Two skirts to watch—culotte skirts in mid-calf lengths, and ruffled side-wrapped skirts. **Tunics:** Very important. Worn over pants and skirts. Mainly late day and evening. Doing them in flannel, printed silk, crêpe de Chine, or velvet. **Pants:** Fifteen percent of the collection. They are always below the ankle. One type is wider, the other is narrow. Jackets with pants are knuckle-length. Loose ones are newest, often with frogs, for a Chinese look. **Fabrics:** Mostly grey flannel, wool lace, wide-wale corduroy, lamé cloque, and velvet. **Evening:** Chinese pyjamas in a mixture of four colors—strong pink, bordeaux, jade, and blue. Many taffeta blouses with ruffled side-wrapped skirts.

GIVENCHY

Big news: Tunics, pants, and jackets. These tunics and pants are often worn under ponchos. Tunics in tricot knit. Jackets longer (wrist-length). Pants cuffed. **Skirts:** Longer. Some dresses are ankle-length and, of course, for evening, full-length. Some skirts, however, remain short. **Jackets:** For sportier suits, jackets are straighter and wider. For dressier day suits, jackets are shorter. **Pants:** About a quarter of the collection, both day and evening. **Fabrics:** Wools harmonizing with each other (skirt, blouse, plus jacket). Magnificent reversible wools with striped effects give an autumn look to coats. Etamines with pretty paisley prints. For evening, printed panne velvets, re-embroidered charmeuses, jerseys with gold appliqués, delicate embroideries outlining the shoulder seams. Also, certain contrasts of satin and velvet. **Prints:** Always important. There are stripes, plaids, and designs like old tapestries. **Colors:** Harmonies of bordeaux, rusts, moss greens, tortoiseshell, and lots of black. **Legs:** Dark stockings either sheer or in wool. No boots. Low heels for day, sexy high heels for night. **Accessories:** Gloves and scarves are most important.

MONTANA

Big news: Volume. This applies to proportions. Shapes will be supple, less structured. Clothes will be comfortable. Shoulders will be fluid, but not square. Fall clothes will roll or wrap around the body. **Lengths:** There will be several lengths. Mostly longer and knees well-covered. **Mood:** Rustic *sportive* or very sophisticated. Showing fur coats for the first time. **Fabrics:** Rustic, primitive tweeds. Uses many mixtures of dry and soft, such as tweeds with knits or cashmeres and flannels, plus leathers with tweeds. Another important fabric message—tightly woven fabrics mixed with loosely woven ones. **Colors:** Definitely earth tones from natural, beige, ecru to khaki. In contrast, many brilliant reds, greens, and electric blues. **Accessories:** Boots continue for day. Heels for evening. Always a contrast. For day, comfortable and wrapped. For night, sexy and sophisticated. But definitely, a big difference between day and night.

ITALY

BIAGIOTTI

Big news: The coat. Big scarves, usually in cashmere. The "Montgomery Suit." Cashmere group: Many two-piece cashmeres. Newest has cable-stitched skirt and sweater top. **Tunics:** Many have gold piping on the slim skirt worn under the tunic. **Influence:** Definitely Chinese-inspired for embroideries on cashmere. Dragons and serpents are two big motifs. Also, some cashmeres have kimono shape. These are knitted outside, lined inside with silk. Worn over pants for at-home dressing. **Prints:** Roses and oak leaves are used for wool prints, highlighted with gold. **Fabrics:** Fine woolens for Victorian blouses. Cotton poplins for raincoats and parkas. Series of black dresses called "Dorothy Parker" in luxurious mink/wool or cashmere. These are very simple tunics with important gold touches.

FERRE

Direction: Spirit of collection is *sportive,* but nothing is casual. Rather, everything has clean lines and simplicity. **Pants:** Still important. Pants are above-the-ankle, below-the-calf, or above-the-knee. Wider, straighter leg. Fewer pleats over hipbone. Shown in coverts and tweeds. **Skirts:** Below-mid-calf with slits to reveal mini skirts. Some tunics and mini skirts for evening. **Details:** Very round sleeves, high funnel collars, wide tight cuffs. **Jackets:** New blouson with zippered front, close-to-the-body, hipbone length. Strong group of leather jackets in brown, blackened blue, and dark grey, shown with pants. Another important jacket shape in double-faced wools almost looks like a topper—rounded shoulders, collarless banded neckline, worn over pants. **Coats:** Doing more wool coats than in other seasons. Draped hipbands make big impression on slim coats. **Prints:** Ombréd brush strokes on silk, used for shirts and linings of jackets. **Blouses:** Quilted blouses that are wool inside, silk outside for Oriental touch. Strapless taffeta tops with dramatic asymmetric ribbons, worn with long striped silk skirts.

MANDELLI FOR KRIZIA

Big news: More opulent. Fabrics selected without regard to price. Using fabrics in more luxurious ways, too. For instance, quilting two fabrics together. Even pants show two different materials, such as cotton gabardine lined in flannel, both in the same color. Skirts, too, get this double-faced treatment. **Skirts:** Large number of below-calf wide skirts, sometimes worn over pants. Watch for fake fur used as a lining on skirts over pants. Both have a certain Oriental feeling. Many more skirts than usual for both day and evening. **Dresses:** Outstanding are four white angora shirt dresses for evening, worn with black stockings. **Prints:** Inspired by Chinese theatrical costumes. **Colors:** Bright yellows—rich mum yellow to old gold. A series of neutrals in greenish khaki, brown, and rust. Another group of strong Chinese colors—dark red, hot violet, purple, greens. A lot of black. **Accessories:** Higher heels. Boots with medium heels.

VALENTINO

Big news: Buttons, small and many of them. They're on everything. Also important—the small fitted jacket—almost a fencing jacket. New straight skirt with a bit of fullness at the back. **Pants:** Mid-calf length for every hour, every occasion. **Skirts:** Straight double skirts, above-the-knee, with lots of buttons. Very important. **Blouses:** Always a major look. This fall, they're bigger, more dramatic. Instead of lace collars (so important in last collection), now a new feather collar, for day and evening. **Fabrics:** For day—tweeds and flannels and a very soft new wool in pastel colors. For evening—lace and velvet. **Prints:** Significant for blouses and pyjamas. New print is a marble pattern. **Colors:** Pastels combined with neutral tweeds. **Accessories:** Fewer accessories, but stockings are important, especially for day—often printed.

VERSACE

Big news: Skirts. Come in a wide variety including pants skirts, mini skirts, long skirts, double skirts, pleated skirts, straight skirts. Seventy percent of collection is skirts. Two most important skirts are "Double skirt" and "Samurai skirt." **Pants:** Evolution of last season's jodhpurs. Thirty percent of collection is pants. Newest pants—"Renaissance pants" with tight leg and bloomer effect above-the-thigh. Another newsmaker—"Musketeer pants" in loden with inverted box pleats. Lots of jumpsuits in corduroy. **Jackets:** Many blousons with double belts, wrapped low around hips, worn over minis. Two other important jackets—a classical one with lots of details, ending just-below-the-waist. And a hip-length jacket with rounded shoulders, rounded wide sleeves, deep wide cuffs. Using striped cashmere for jackets. **Colors:** Black for 70 percent. Also dark yellow, dark green, dark reddish-rust. Then, black with brights, such as aquamarine, ruby, and amethyst. **Watch for:** Lots of big shawls in lace, cashmere, velvet, corduroy. Also small wool scarves.

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The new sanity—Mother's Lib

An interview with Dr. Phyllis Chesler

BY DEBORAH MASON

In 1962, I was twenty-one years old, six months pregnant and I decided to go back to college. It wasn't a conventional decision, nor was it a universally applauded one. The Dean of Women gently asked me why I didn't want to stay at home with my child. She was just the first. To the world I may have appeared stubbornly nonconformist, but the emblem of motherhood that was needlepointed on my psyche was a most traditional one: the placid, patient madonna-mother whose life task is to "make nice" for her child. And I would go to any length to keep that emblem from fraying. Get a sitter and sneak out to class as soon as the children lay down for their naps and then rush home to be there when they woke up. When I was a minute late picking up my daughter at nursery school in my mad dash from the college library, I would do penance by baking her a batch of brownies. And to listen to the way I grilled potential baby-sitters might make you feel you were watching a scene from a World War II spy movie.

It was exhausting to cling that tightly. And very unrealistic.

I can't tell you what a relief it is not to do that anymore. And to look around me and see that, now, no mother is acting quite that crazy.

In fact, mothers may turn out to be the radicals of the 'eighties. Working mothers, single mothers, stepmothers, adoptive mothers, surrogate mothers, a few purely biological mothers who are incubating babies for women who cannot incubate their own—all are mothers because they want to be, maybe the most radical shift of all.

According to Phyllis Chesler, Ph.D., psychologist, author of *With Child* (Thomas Y. Crowell), and mother of a three-year-old son, this may be the generation that does away with Supermother, the saint/tyrant who is all things to her child—and whose child is all things to her. "We forget," says Dr. Chesler, "that the romance of the ever-present mother—always at home—is a relatively modern insanity. In the past, the upper classes always had governesses and nannies, and the middle and lower classes had grandmothers, aunts, older children, neighbors. What we're doing now isn't so new."

Pre-nurseries, nurseries, housekeepers, day care, relatives, friends—women who are mothers are spreading the wealth of what was traditionally considered their sacred space. They're inventing their own versions of the extended family; they're sharing their children. Says Dr. Chesler: "My son, Ariel, has always had four or five adults who are important to him. I had an assistant who, because I worked at home, got attached to Ariel and then developed a close relationship with him. For a period of two years, she was like a second mother to him. That's rare, and precious. And there's no precedent for it. I don't know where it will go. She has to lead her own life but she may have a relationship with him forever."

The mother whose child is her art, her means of expression, her bid for success may disappear along with the possessive mother. "I don't see myself in Ariel," says Dr. Chesler, who is passionate about her work and was in her late thirties when she became pregnant with Ariel. "I don't think he is wonderful because I've done something to make him wonderful. He is wonderful on his own. I have no illusions that that's in my control. I think women now know that their identities predate their children and that children can provide them with wonder and pleasure (as well as drudgery) but can't be depended upon to anchor their lives."

If mothering is not one's primary occupation, it becomes less important to be the perfect mother, perfectly, unconditionally loving and always in control. There's something new and refreshing in hearing a mother say to her child, "No. I can't do that for you now. I've had a very busy day and I'm very tired." Or, "Yes, I am angry. And here's why." The truth sets them both free. Women are less afraid that if they admit to ambivalence about their children, to sometimes feeling trapped, or "invaded" or enraged by their children, they will reveal themselves as bad mothers.

Now women are straightforward about their desire for adult time. "We need time and permission to be separate—totally separate—from our children," says Dr. Chesler, "to forget that we're mothers for a while and just be the people we were before our children came."

Sexual people, for one thing. "Even today," says Dr. Chesler, "the idea persists that somehow you have to give up sex in order to be a mother: you shouldn't do it in front of the children; you shouldn't do it instead of being with the children." There's the idea that once you're a mother, a sex life is frivolous, self-indulgent, and slightly decadent. But women are learning. The assertiveness they are practicing at the office is proving useful at home. Married mothers are telling their children, for instance, that on Saturday mornings their parents' bedroom is off-limits until 10:00 A.M. Single mothers are allowing themselves the freedom to invite a man to spend the night.

"We mothers may be a revolutionary force," says Dr. Chesler. "We might be the vanguard who introduces children to a whole new reality. If we practice what we preach, rather than preach too much, we might rear a totally new sort of person. Might. It's too soon to tell." ▽

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Health

You and breast cancer: thermography's role ...bone-building breakthrough...eye care for athletes...aspirin: an "unstung" hero

By Melva Weber

THERMOGRAPHY AND YOUR BREASTS

Just as taking your temperature beneath your tongue doesn't determine exactly what ails you, thermography—the reading of variations in heat in the breast by measuring the temperature of the skin—does not give a yes/no answer on breast cancer. What it does reveal: the presence of inflammation within breast tissue.

Because cancer involves rapid redoubling of cells, producing heat—even at very early stages before there's any lump—cancer may register on a thermogram's map of breast-surface temperatures. Equipment varies; a flat sensor device may be used, or a wraparound garment carrying heat-responsive liquid crystals in the fabric over the breasts.

Thermography points out women who need immediate further examination by mammography or who should have regular rechecking for any breast changes. Unlike mammography, thermography delivers no radiation to breast tissue and so can be used repeatedly by large numbers of women. If you have close relatives with breast cancer, certain benign breast diseases, or a positive thermogram, you should have examinations regularly. Some physicians use thermography as a "prepalpation test," to show areas requiring more intensive examination and follow-up. Changes between exams help the physician keep track of one's medical condition. Thermographic responses don't necessarily progress to disease; some improve spontaneously.

Harold Isard, M.D., of Albert Einstein Medical Center in Philadelphia, finds thermography a valuable screening system, also important in patients who have had breast surgery, to help the physician assess probable outcome.

In France, Michel Gautherie, Ph.D., head of research for the French National Institute for Health and Medical Research (I.N.S.E.R.M.), examined records over twelve years in more than twelve hundred women with suspicious but not conclusive thermograms. The so-called false-positive results turned out, in the long run, to be significantly predictive for cancer. Within five years, 38 percent were diagnosed as malignant.

HELP FOR BRITTLE BONES

A new treatment now being investigated has been found to stimulate bone rebuilding in victims of spinal crush fractures, and to ward off continuing bone thinning and further fractures. Howard Rasmussen, M.D., a professor of medicine and cell biology at Yale University School of Medicine, headed a study of twenty-six women between the ages of fifty-one and seventy-eight suffering from at least one major bone fracture resulting from osteoporosis, a condition that brings thinning weakened bones and that strikes mainly postmenopausal women or those who've had ovaries removed. The study made it clear that daily use of special phosphate tablets—with low-sodium and high-magnesium content, not yet available in the United States—along with injections at three-week intervals of a hormone called calcitonin can actually lead to new bone formation.

According to medical estimates, one-half of American women past age sixty have significant osteoporosis; 50 percent of these will suffer broken bones as a result. Many women die of the complications of osteoporosis fractures. Replacement estrogen therapy has been given to prevent the bone-thinning process or to slow its course, but has not been shown to reverse bone damage once it occurs. Also, many women, concerned about increased cancer risks, do not want to take estrogen. Other treatments or preventive measures include vitamins and fluoride.

AT-HOME STING RELIEF

From Tasmania, Australia, a quick pain-relief method for wasp, bee, or hornet stings: wet the sting and rub it with aspirin. Richard J. von Witt at Royal Hobart Hospital's Department of Chemical Pathology says the dissolved aspirin seems to calm inflammation and pain. When skin dries, moisten the aspirin powder again to prolong relief. People with serious bee-sting allergy should have medical attention. To protect the highly allergic from fatal shock reaction, renowned allergist Claude A. Frazier, M.D., of Asheville, North Carolina, urges special training for non-physician health and safety workers including firemen, forest rangers, teachers, and nurses, to administer emergency epinephrine injections when no doctor is available.

HOW TO PLAY EYE-SAFE

Now that it's outdoor tennis season, do take a word of caution from Paul F. Vinger, M.D., of Harvard University Medical School. Tennis and squash players have high rates of eye injuries, preventable if you wear proper eye protection. "If you play racquet sports fairly seriously," says Dr. Vinger, clinical instructor in ophthalmology, "you have about a 10 percent chance of getting hurt sooner or later." High-quality sporting-goods stores and opticians should carry protectors. He recommends a polycarbonate plastic lens in an industrial frame or a sports frame. The lens may be ground to your prescription by an optician or left blank. Some have anti-fog surfaces, or you can buy anti-fog solution. Use headbands to prevent slippage.

LEARN TO TREAT BURNS

Cold-water treatment or cooling should be done promptly following a burn accident in order to reduce pain, prevent edema, and help stabilize heart and blood vessel function, says a research team reporting in *Science*. In animal studies, scientists at the Medical College of Virginia in Richmond and the Sahlgrenska Sjukhuset in Goteborg, Sweden, led by Joseph V. Boykin, Jr., M.D., also found cimetidine, now widely used for treating ulcers, not burns, can be effective in suppressing the losses of histamine that complicate bad burns. Dr. Boykin recommends further studies into cimetidine's effect on burns.

Scalds or burns on one part of the body can cause edema, or fluid-filled tissues, in another part, leading to "burn shock" in which the blood volume drops to life-threatening lows. Since these burn effects are triggered by excessive release of histamines at the burn site, use of cimetidine brought relief.

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Talking about...Food

Wonderful rice: get the most out of that box on the shelf...summery salad, stuffing, a great risotto

By Robert Fizdale and Arthur Gold

Chances are you have a box on your shelf right now—plain old rice, full of exciting potential. Turn it into a savory Italian risotto, a meal in itself or a delicious accompaniment to meat or fish. Use leftover rice as the start of other treats. Experiment, have fun. Here, to get you started, some of our favorite recipes, ideas, and sure-fire cooking tips.

MENU

Risotto with Asparagus
Chicken Breasts in Wine
Salad of Watercress and Fennel
Sliced Oranges
with Orange Zabaglione Sauce
Suggested Wine:
Villa Antinori Bianco Toscano
or Villa Antinori Chianti Classico

FANCY DRESSING FOR CHICKEN

Wild Rice Stuffing for Roast Chicken: Wash 2 cups wild rice in cold water. Drain. Put rice in heavy pot with 3 quarts salted cold water. Bring to boil, cook for 15 minutes shaking pot to prevent sticking. Drain, return to pot, dry over low heat. Stir in sautéed chopped fennel, onions, chopped fresh coriander, and 3 tablespoons gumbo filé.

Note: What to do with leftover risotto

Beat 2 eggs lightly, mix into 2 cups risotto with 1/3 cup grated Parmesan cheese, salt and pepper. Heat generous amount of butter in omelette pan, add risotto, pressing to flatten cake with spatula. Cook over low heat for 10 minutes, loosening bottom with spatula, and dribbling more butter down sides of pan, then gently lifting edges of "cake" to let butter spread underneath. Invert rice on a dish, slide back into pan and cook other side till golden. Serve as a first course with more grated cheese, or along with pot roast.

COOKING TIPS

- *A little lemon juice added to the boiling water will keep rice white.*
- *Boiled rice should be served "al dente"—tender but firm and not overcooked.*
- *After cooking rice, pour into a sieve, pour boiling water through it and drain well. If not served at once, keep rice hot in sieve set over pot of boiling water, cover tightly with lid wrapped in tea towel to absorb steam.*
- *To keep cooked rice warm and tender for up to two hours, add 1/4 cup cold water, toss well with a fork, set covered pot on a flame tamer over low heat.*

DID YOU KNOW:

- Middle Eastern pilaf and Italian risotto are first cousins: pilaf is made with Persian (basmati) rice and risotto with arborio rice; risotto is stirred constantly while pilaf is covered and left to cook undisturbed.
- Brown rice makes a deliciously different rice pudding. Serve with brown sugar or maple syrup.
- The Armenians moisten rice with yogurt rather than with butter. Low-calorie and delicious!

RISOTTO WITH ASPARAGUS

four to six servings

2 pounds asparagus
1 quart chicken broth
3 tablespoons olive oil
4-5 tablespoons sweet butter
½ cup finely chopped shallots or onion
Salt and freshly ground pepper
1 pound imported Italian arborio rice
½ cup dry white wine
1 small tube saffron
1 cup grated imported Italian Parmesan cheese

Break off and discard tough ends of asparagus stalks. Wash asparagus and peel stems. Cut off asparagus tips in 3-inch lengths.

Bring chicken broth to boil. Add asparagus tips. Cook just till tender pierced with tip of sharp knife, but still crisp and bright green. Remove from broth with slotted spoon and reserve. Put asparagus stems into broth, lower heat and simmer, covered, to enrich broth.

Heat oil and half the butter in wide deep pan. Add chopped shallots or onion. Cook, stirring with wooden spoon, till translucent but not brown (3-4 minutes). Season lightly with salt and pepper. Add rice and cook, stirring constantly, till each grain is coated (3-5 minutes). Add wine, raise heat to medium and cook, stirring, till wine has evaporated.

Remove asparagus stems from broth and discard (or save for another use). Add enough hot broth to rice to cover; cook, stirring, till broth is absorbed. Continue cooking, adding more broth gradually to keep rice covered.

After 10 or 12 minutes begin to test rice. It must be *al dente.* (You may not have to use all broth to cook rice to this point, or you may have to use a little additional broth or hot water.) A couple of minutes before risotto is ready, add saffron and mix in well. Carefully stir in asparagus tips to heat through.

Remove pan from heat and stir in 1/3 cheese and remaining butter. Taste and correct seasoning. Let risotto rest for 2-3 minutes, then serve, passing grated cheese separately.

Easy-to-make summery rice salad: Peel, seed, coarsely chop ripe tomatoes, marinate in French dressing (3 parts olive oil to one part wine vinegar, salt, pepper) with a teaspoon of finely sliced scallions, for ½ hour. Add to boiled rice (at room temperature) with chopped fresh basil. Toss well. ▽

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Chopped Natural: Sprinkle over mushroom and avocado slices marinated in Italian dressing.

Blanched Whole: Toast first, then combine with shredded carrot, sliced celery. Serve in lettuce cups with lemon slice, dollop of mayonnaise.

Sliced Natural: (as shown) Toast, then toss with sliced orange sections, onion rings and lettuce. Use vinaigrette dressing.

Whole Natural: Toast, toss with pineapple chunks, banana slices and assorted greens. Pour on your favorite creamy dressing.

Blanched Slivered: Toast first, then sprinkle over fresh spinach-mushroom salad instead of bacon. Toss with vinaigrette dressing you prefer.

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The courage to want

The desire for power wrestles with the desire to be liked—and the winner is . . .

BY ROSEMARY FURMAN

That summer in Aspen when I finally saw Sylvia Fine she was carrying an umbrella. Walking through a meadow of wild daisies with her umbrella protecting her face from the high-altitude sun, she looked at once romantic and a bit bizarre. She was older than I imagined her to be, and very pale—the umbrella was doing its job well—but it *was* she, walking slowly past me, looking straight ahead, assuming those in her path would yield. I did so, gratefully. I owed her.

As a child living in Manhattan thirty years ago, this is what I knew about Sylvia Fine: She was the wife of Danny Kaye, a zany movie star who sang nonsense songs that made me laugh. My favorite was the one about his daughter, "Dena, is there anyone feena in the state of Caroleena. . . ." He spoke funny dialects and pranced about the screen with amazing grace. But he wouldn't have been anyone without his wife.

Sylvia, I had read somewhere, wrote almost all her husband's material. She was "witty," "clever," "brilliant." While my mother combed the knots out of my hair or explained one more time why I had to wear my cousin's hand-me-down overcoat another year, I'd picture Sylvia Fine at the piano composing yet another clever verse, passing it to docile Danny who kneeled at her feet, begging for more. God, she was powerful.

Until I saw her in Aspen, I had forgotten what she'd meant to me back then. She was, in fact, one of a series of women who would nag at my unconscious, prodding me to be something more, holding out a promise of power to come. It was the first stirring of ambition—the will to rise above. I'm grateful to you, Sylvia Fine. But can I hide under your umbrella so God won't strike me dead?

At eighteen, I wanted to be an actress. I went to a tiny office on the West Side where the producer of the Sea Cliff Summer Stock Company was in the process of hiring apprentices. Margaret Sullavan had started that way, and so would I.

"Do you want to be an actress more than anything else in the world?" he asked.

I thought awhile and finally said, "No."

"Then you will not be an actress."

His message was not lost: I had to be willing to give up everything for a career goal. Even then, when I didn't have that much, the idea of giving up everything was too much to ask.

Now I have more: my lifetime's accumulation of affections. And while the producer may have been overly dramatic about the price of success, the fact still remains that an ambitious woman has much to lose.

I've got assertiveness down pat. After the requisite training and consciousness raising, I know the difference between being aggressive and assertive. One has to do with warfare, hostility, an adversary relationship; the other is simply knowing what you want, and saying so. "You bring me down," vs. "I'm moving up." But actually, going after what you want is something else again. It's ambition, and it gives me hives. I've given up cowering in the corners of other people's concerns and am willing to *carpe* the *diem* while I still have a few *diems* left. But with the exposure comes a draft of dread. Is that me out there in the middle of the room, saying, "I want, I want"?

No matter what it is I want (the choice is not the issue), I can't shake the subtle, insidious fear that I will be punished for my purposefulness. The punishment: a season of conflict, a generation of guilt, an old age of isolation. Matina Horner to the contrary, it is not becoming successful that now frightens me, it's becoming Lady Macbeth. Or not. If I am ambitious, it will be held against me; if I am not, I will hold it against myself. *(Continued on page 204)*

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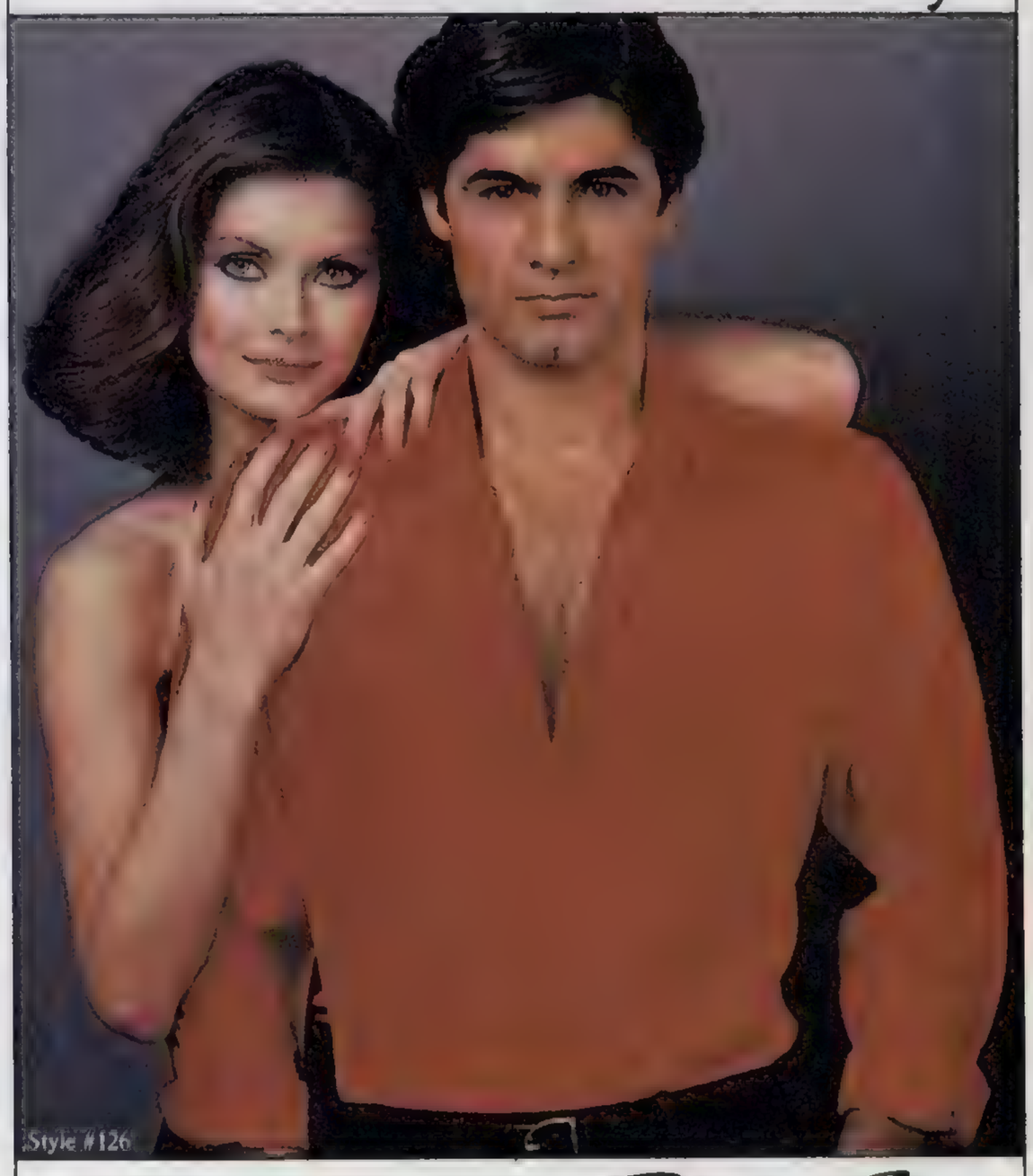

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COURAGE TO WANT

(Continued from page 203)

> Yet I do fear thy nature.
> It is too full o' the milk of human kindness
> To catch the nearest way. Thou would's't be great.
> Art not without ambition, but without
> The illness should attend it . . .

If I am too gentle, warm and kind, I shall miss out. If I admit the qualities that attend ambition, then I am fevered with a power envy just short of madness. My milk runneth dry and my blood, a font of myths, runs cold.

Picture an ambitious woman. Need I tell you? She is tough. She is a bitch. She is ruthless, heartless, frozen. Like Lady Macbeth, her "mettle" is so male, she should "bring forth men-children only." It's too easy to say that I am succumbing to stereotypes, and should know better. I do know. But knowing has little to do with the churning in my gut.

Which surprises me. I didn't expect, after all this time, that I'd still feel terror. I'd long since finished clenching my fists, taking deep breaths, slipping my work under an editor's door and escaping to the elevator. It seems so long ago that I struggled to find the primal courage merely to put words on paper, to ask for assignments, to live with rejection, or in the spotlight that comes with acceptance. It *was* a long time ago, but there are no final hurdles. Assertiveness is style; ambition, substance.

When I find myself tempted to retreat into the elevator or hide under the covers of inaction—temporarily safe and hidden from *doing*—I have only to look deeper than before and question myself with a bit more accuracy. Then I know precisely what it is I fear—letting the fury of ambition fly. And I will end up alone, unloved.

There it is. I shall be loveless. I shall be possessed by dedication to one desire, and it will destroy all my relationships.

Excessive? I wonder. Old myths die hard, and new ones fuel the anxiety. Try this one: "If a woman assumes without thinking that the quality of relationships is her most important priority and acts on it . . . the chances are painfully small that she will be able to distance herself from the difficulties of the corporate present. . . ." (Margaret Henning and Anne Jardim, *The Managerial Woman.*)

Friendships have been intrinsic to my self-esteem. If I am liked, I am valuable. Recently, I interviewed a woman who is a vice president of a major international beauty company. We spoke of a mutual acquaintance.

"I like her," she said.

"I'm surprised," I heard myself saying. "She's not very likable."

"I know," she said. "That's why I like her."

To be ambitious is to give up a way of life—the only one I've known.

When I was younger, in the seventh grade to be exact, I'd spend otherwise boring Saturday afternoons listing the names of all my friends; the length of the list gave me solace. Later, when I'd measure myself against a teacher, a best friend, a beautiful woman I'd seen on the bus, I'd almost always come up short. I would make another list, this time of boys. One "cute" boyfriend would do; two, and I could rule the world. Success was being able to look in the mirror and not die. Still later, I'd look at my wedding band and not die. Or I'd watch my two daughters with their friends and not die. They were, thank heavens, as I was—likable, and I had done my job.

Reshuffling priorities is far more complicated and painful than absorbing the lessons of assertiveness. I feel as if I am *made* of wanting to be liked. The promise of intimacy with all those I love is what I have been about. To let go of that feels as if I would have to let go of me. That's why I curdle inside.

If our Lady of the blood-stained hands is correct, to go after power—even to desire it—is to devoid oneself of warmth and gentility, the very traits my background has conditioned me to foster. I shall demand an assignment; I shall turn into a toad. I shall tell a friend I'd rather work than have lunch, and I shall lose a friend. I shall tell my husband I do not choose to go to the dinner party and I shall lose . . . only a dinner? Like it or not, my playmates are going, along with my desire to play.

No one's fault, just how it is.

How much will I actually lose in order to make other kinds of gains? I don't know. How much will I have to reorder my affections to pursue the desires I am finally admitting? I don't know. Shall I lose all my umbrellas—and not give a damn? Yes, perhaps. That's what scares me most of all. ▽

EDITOR'S NOTE: *Soon after completing this piece, Rosemary Furman—some twenty years out of college—enrolled in law school. She is completing her second semester this month.*

We asked women what they'd like in a vaginal contraceptive insert.

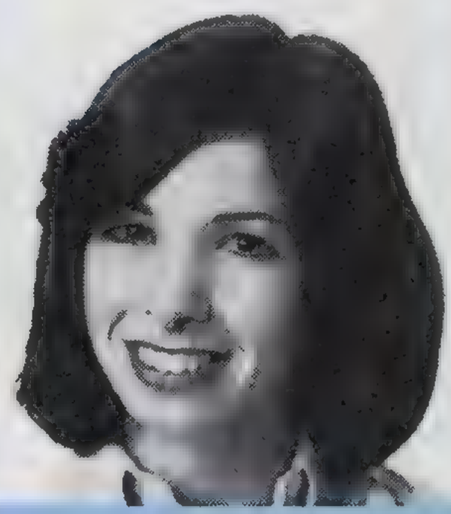
"I want to be confident about my birth control method."

Ann Hallock California

"Non-irritating. I had to stop using one because it burned."

Suzanne Stanley New Jersey

"I'd want it to dissolve more quickly."



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Travel Now

By Richard Alleman

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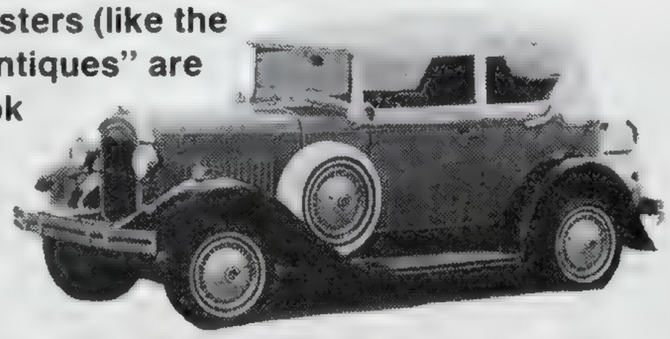
An American legend, newspaper strong man William Randolph Hearst's "Castle" in California is a feast of priceless art, fantasy architecture. Built by Hearst in the 1920s and '30s as a dream palace for movie-star Marion Davies, the Castle was designed by America's first major woman architect—Julia Morgan. To see this fascinating domain—plus some California-spectacular scenery en route, special rail tours depart from San Francisco or Los Angeles daily on Amtrak's double-decked superliner "The Coast Starlight." Cost—including sightseeing, a Castle tour, a night at the San Simeon Lodge, and round-trip rail fare: $98 per person—from either city. See page 218 for details. (Above: Greek-templed swimming pool at Hearst Castle.)

Best-summer buy: Finnair's "weekend" in Helsinki; $696 provides round-trip New York-Helsinki flights . . . a room for four nights at the downtown Hotel InterContinental or the seaside Hotel Kalastajatorppa . . . sight-seeing . . . daily Finnish breakfasts of fruits, yogurt, cereals, eggs, meats, pastries, breads, fish. Among Helsinki's many pleasures: summer music festivals . . . swimming . . . great shopping for china, crystal, fabrics, furs, suèdes . . . Russian restaurants . . . happy cafés such as the landmark Café Manta, *above*. The "Finnweekend" package is available May 20 through September 9. See travel agent or page 218 for details.

A-Model resort

There are many reasons to vacation at Innisbrook on Florida's west coast: three golf courses, superb tennis facilities, five swimming pools, acres of lakes, luxurious suites. And now—making an Innisbrook interlude even more appealing—guests can rent replica 1928 Model-A Ford roadsters (like the one pictured, *right*) and sedans. These shiny new "antiques" are ideal for tooling around the thousand-acre Innisbrook resort compound—as well as for hopping to nearby Tarpon Springs and Tampa. Also new at Innisbrook: a $1-million tennis/racquetball center set to open in June. See page 218 for further information.



PARIS NOW! This summer, Air France again offers one-class New York-Paris "Vacances" flights. Super-low round-trip price for these flights between May 16 and June 13: $499. Hitches? You must stay between fourteen and sixty days, pay when you book your ticket, and not change your return date. After June 13, the "Vacances" flight fare goes up to $634—still a high-season bargain. See travel agent or page 218.

RIVER-TRIPPING IN THE GRAND TETONS

Unbeatable way to experience the summertime beauty of Wyoming's Grand Teton National Park: on a float trip down the Snake River and Jackson Lake. Parklands Expeditions—the only river-tour operators allowed to camp overnight in Grand Teton Park—run leisurely five-day adventures that have you traveling these friendly Wyoming waters by raft or canoe. Featuring excellent meals, these deluxe floats also provide lots of shore-time for hiking, swimming, fishing, and relaxing in the wilderness. Prices: $495; $425 for children under eleven. . . . See travel agent or page 218 for more information.

CHINA PRIMER

For anyone planning a China trip, Japan Air Lines's Chinese Language Course is a must. This one-cassette introduction to the idiosyncrasies and simplicities of China's official Beijing dialect covers travel situations ranging from making phone calls to doing business. The beauty of this concise and well-organized program is that it doesn't try to teach too much. Just listening to the tape—even one time—is bound to enrich anyone's China experience. The course, which comes with a cassette-sized set of flash cards, costs $10. Order item G-11 from Japan Air Lines Literature Distribution Center, Box 10618, Long Island City NY 11101.

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TRAVEL

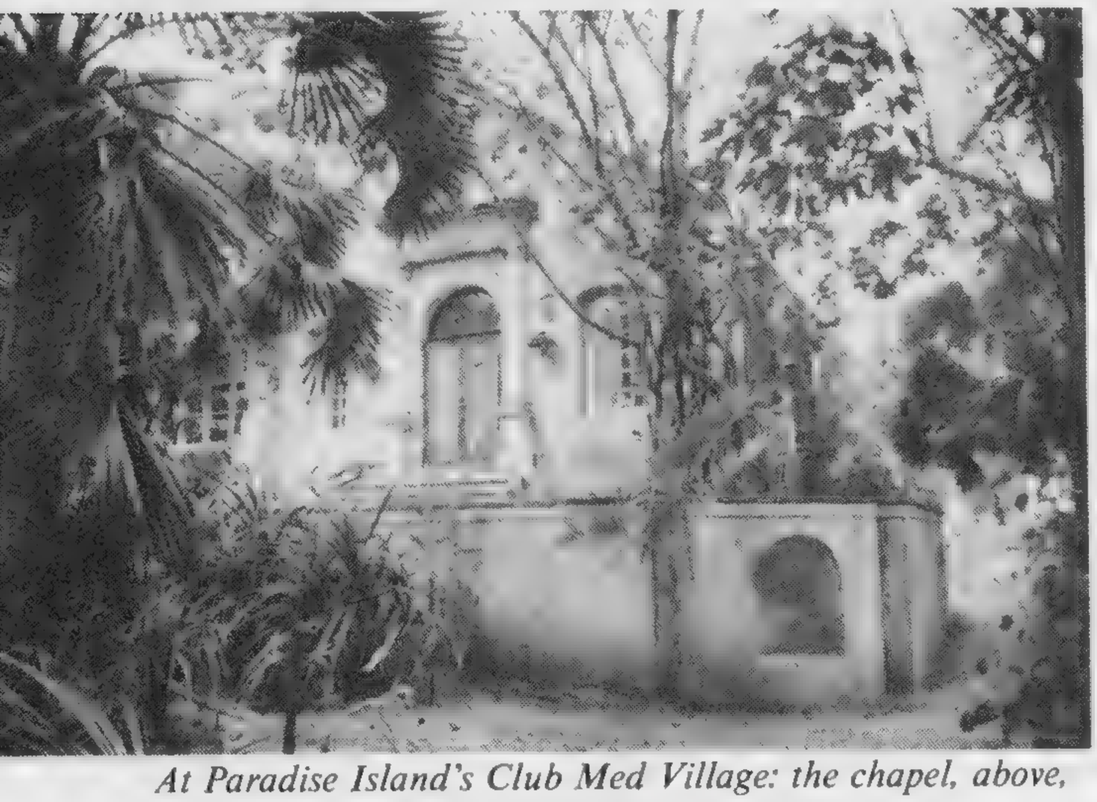
Paradise Island: the resort that lives up to its name

On an easy-to-reach Bahamian isle: sun-and-sea days . . . Las Vegas nights

BY DESPINA MESSINESI

I calculate travel time door-to-door: from my door in mid-Manhattan until I cross the threshold of wherever I am going. I use this tactic for every kind of journey—by train, plane, automobile. Recently, after weaving through Manhattan's morning traffic snarl, four-and-a-half hours later I was lunching at the Ocean Club on palmy Paradise Island in the Bahamas. A fast transition!

When I leave New York for a trip, I make a point of dressing for my destination. In this instance, I wore cool resort clothes under a coat. The instant I arrived at the Ocean Club, I was already prepared for the tropical scene.



At Paradise Island's Club Med Village: the chapel, above, of a former private estate now serves as game room

Lunching at the Ocean Club clubhouse, I felt years—not just hours—away from New York. Some guests were soaking up sunshine around the pool deck; others were swimming. Against the straight-from-the-dye-pot-blue Bahamian sky, the Ocean Club's formal terraced gardens—leading to a sun-toasted colonnade (once part of a twelfth-century French cloister)—were as soothing as eyedrops.

Spread across thirty acres on the eastern end of Paradise Island, the Ocean Club and Tennis Resort is so peaceful, I felt I was on a remote Bahamian Out Island. But there is nothing "out island" about the Club's two-story pink hotel—except its hot-weather architecture: a central open-air garden patio has turquoise umbrellas shading white ironwork tables and chairs; oversized balconied rooms look out on feathery casuarina trees or offer bright, small views of dazzling blue sea through flowering bushes. *Note:* In addition to the hotel, the Ocean Club has five two-bedroom villas, with kitchens, small pools, and Jacuzzis, that appeal to families.

At the Ocean Club—geared totally to outdoor living—many guests breakfast on the patio; later, the patio becomes a café where people stop by for tea and drinks throughout the day—and at night return for candlelight dinners. Drinks are pleasant in the hotel's small indoor bar set up with a backgammon table. The indoor dining room—arranged with tables covered in aster-blue linen and matching candles—is more formal.

There seems to be just the right number of guests and diversions at or near the Ocean Club to make the place lively without being crammed or crowded. The resort has its own two-mile stretch of sandy beach. A dozen spick-and-span cabanas next to the nine tennis courts—four lighted for night play—appeal to ardent tennis players. Nearby, there is the eighteen-hole Paradise Island Golf Course with its small, white and blue-trimmed picture-book clubhouse. Across the road, a stable puts up a dozen island-bred palominos.

For a swift change of pace and scene, the big-city 252-room Britannia Beach Hotel and Casino is five minutes away from the Ocean Club by taxi. The hotel—with freshly redecorated guest rooms, eight restaurants, and a casino—is such a draw that the Britannia is opening a new addition by the end of the year. The addition will include 352 new rooms, plus more restaurants and bars.

A new package, "A Taste of Paradise," available to all hotel guests staying on Paradise Island, promises three three-course dinners at three different restaurants for $79 per person. A good buy for any resort. One evening, guests may choose dinner and the sizzling Las Vegas spectacular at Le Cabaret Theater. Another evening, they may opt to dine at the informal Boat House where guests cook their own steaks, lobsters, shrimps, on a table grill. This cook-it-yourself feast also comes with salad, baked potato, and a memorable fruit-topped cheesecake. Another choice: a hearty Italian dinner at the pleasant Villa d'Este restaurant can be part of this super meal-deal.

Both before and *(Continued on page 210)*

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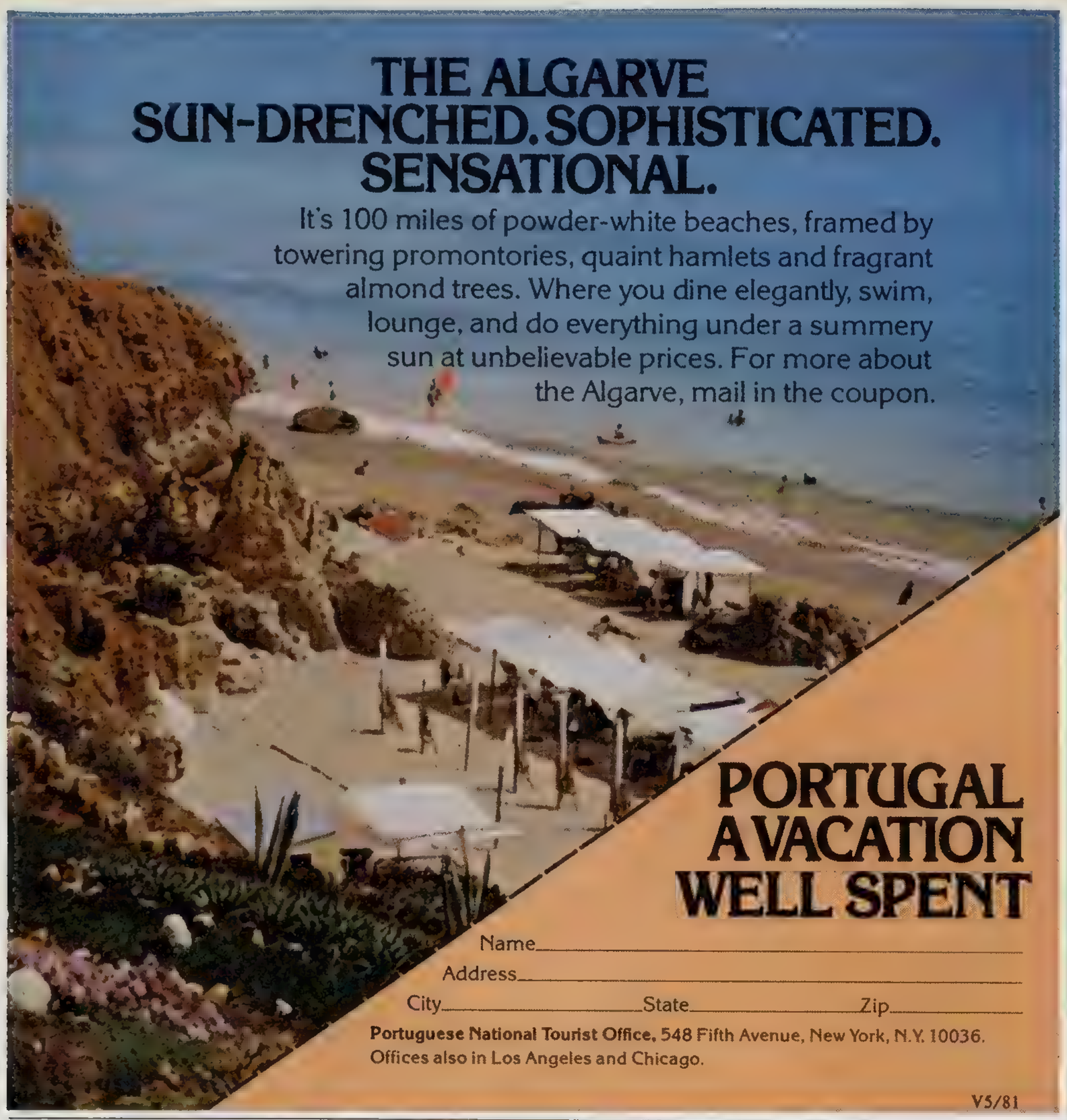
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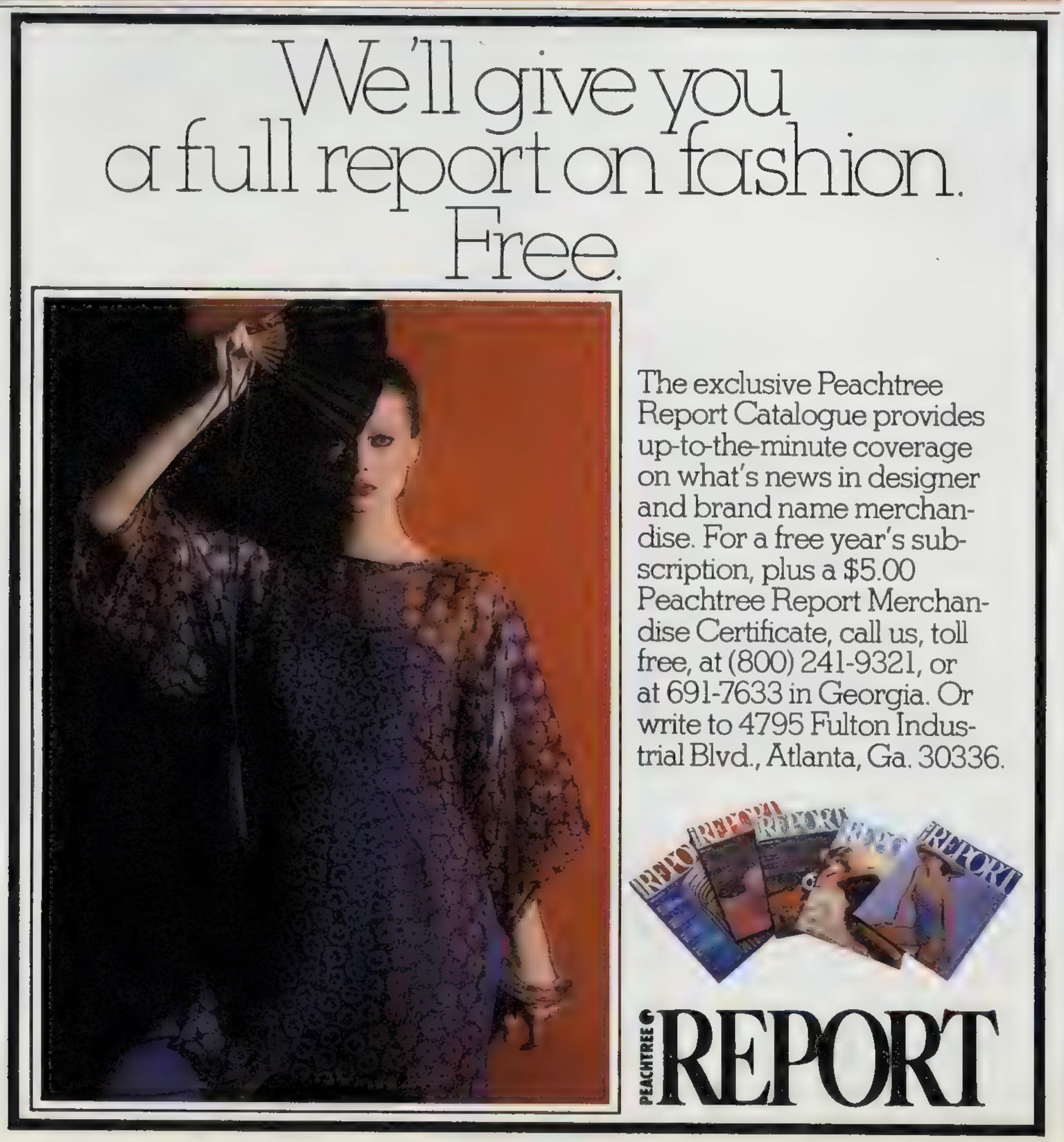
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PEACHTREE REPORT

PARADISE ISLAND

(Continued from page 209)

after dinner, there is the constant lure of the Britannia's casino—an arena charged with the sounds of clinking slot machines and the shouts of gamblers commanding their dice at the crap tables. In this same kinetic world, people stand three-deep at blackjack and roulette tables eager to place their bets.

The flurry of million-dollar construction and refurbishing on Paradise Island seems to be contagious. Around the midway area of the island, east of the Britannia's new addition, the new building going up is the three-hundred-plus-room Grand Hotel, scheduled to open next year. Another Paradise Island newsmaker: The Flagler Inn Resort is now being totally refurbished by its new owners—Loews Hotels—who have changed The Flagler's name to Loews Harbour Cove Hotel to match its waterfront location.

Meanwhile, Loews' other island property, Loews Paradise Island Hotel and Villas—opened in 1967—continues to fulfill the promise of a fine resort: large balconied rooms with ocean views, beautiful beach and pool, gourmet and snack restaurants, bars, a Queen-of-Hearts-red passage leading to a casino.

Driving west on the sun-flecked road edging the harbor, you quickly come upon the neat little terminal of Chalk's International Airlines—complete with immigration and customs facilities. Chalk's fifteen-passenger Grumman Mallard seaplanes—which waddle up onto a tarmac ramp for passengers to embark and disembark—make two round trips between downtown Miami and Paradise Island every day. This convenient one-hour connection doubles as a sight-seeing flight since the Mallards skim low over the sea and specks of islands. For serious sight-seeing, Chalk's has Mallards available for charter.

No casual visitors or sightseers are allowed to enter the Club Med resort that occupies three prized former private estates on the west end of Paradise Island. The beautifully designed grounds of these estates with rare one-hundred-year-old trees, huge lawns, flowering hedges are a botanist's dream. On the ocean side, the lovely, pale-blue mansion with enchanting crystal chandeliers and delicately painted wall paneling is now a small restaurant open only for dinner. The elegant stone terrace where late-sleepers drop by for croissants and coffee overlooks the superb Olympic-sized pool framed by a stone parapet, gigantic banyan trees, and palms. The pale-pink villa on the harbor side is now Club Med's bank and boutique; a former private clubhouse is the main Club Med dining room.

To accommodate the Club's six hundred guests, clusters of bungalows have been built along the beach. Twenty tennis courts—eight for night play—and a huge shell with a stage, bar, and dance space have also been added. On landing at the Nassau airport, Club Med guests are bussed to the docks; then they sail across the Nassau Harbour to Club Med's pier—for a happy stay on Paradise Island.

Traveling from Paradise Island to Nassau—the capital city of the Bahamas—is a snap: a one-minute drive across a high-arched toll bridge. This skyward climb—followed by a swift descent—reminded me of a thrilling roller-coaster ride, so speedy that, on the Nassau side, I had to look quickly to catch a glimpse of the large *(Continued on page 213)*

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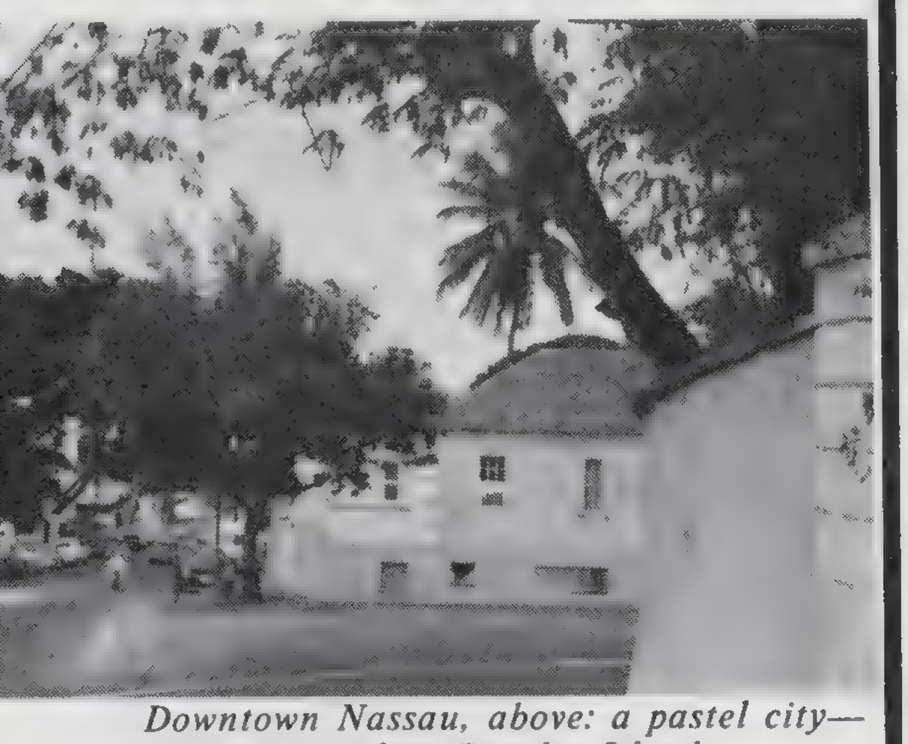
PARADISE ISLAND

(Continued from page 210)

open-air produce market. On days when white cruise ships are in port, tourists flood the town and its restaurants. (To lunch or dine both on Paradise Island and Nassau, reservations are necessary.)

On my recent visit to the Bahamas, I was treated to a delicious luncheon at Graycliff, the well-known—but new to me—restaurant on Nassau's West Hill Street opposite the western gate to the pink Government House. A private residence for many years, Graycliff still preserves a quiet, cozy elegance: chintz love seats, polished mahogany tables, shiny brass lamps, crystal wall sconces. Luncheon specialties: Bahamian conch chowder—"reasonably hot," at my request; grouper amandine; and a very dark apple crumble cake with vanilla and raisin ice cream.



Downtown Nassau, above: a pastel city—minutes away from Paradise Island

Upstairs at Graycliff, guest rooms still look like the guest bedrooms of a private home—furnished with beds with antique headboards, lots of little tables, tall chiffoniers with brass handles. Curtains, bedspreads, and chairs are covered in old-fashioned cotton prints, their colors subdued by time. In the back garden, Graycliff's blue-tiled swimming pool is a stunner. *Note:* The owner of Graycliff, Enrico Garzaroli, recently acquired the former private luncheon club East Hill; he now runs the place as a fine restaurant open to the public for lunch and dinner.

On the back streets of downtown Nassau, the trellised balconies of the city's small two-story buildings have the privacy of Moorish houses where harem ladies could look out without being seen. Painted in brilliant yellows, pinks, lime greens, and strong blues, these residences make the streets sing with color. In the early afternoon, when school breaks, the sidewalks spill over with little girls—their hair ribbon-tied—wearing uniform-grey blazers and blue-plaid skirts.

Downtown on East Street, Roselawn is a mini-conglomerate in a nineteenth-century pink house. The first floor has a bookshop that also sells maps, Fortnum & Mason preserves; the upper floor is more or less a museum with old bottles, stamps, maps, and photographs of the Bahamas. The garden grows rare herbs that are used in the folk medicines manufactured here.

A quick browse around Roselawn—and then up and down over the bridge back to Paradise Island. An appropriate name for my temporary home. ▽

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TRAVEL

Sailing into a joyous world—on a Greek Islands yacht trip

The lure of the boating life: choose your own places, people, pace

BY LORRAINE DAVIS

Crowning hill town Apollonía, capital of Sifnos, twin-towered church, crowd of cube houses

On the wall above my desk, squeezed among schedules and maquettes, is a snapshot—a color print of a half-dozen people seated around a table. Some are clothed in loose shirts and pants, brimmed hats; others look nearly nude in their string bikinis. Sunlight showers down on the group between the vine-entwined slats of an overhead awning. In glimpses behind them, the sun also blazes over an intense blue sea and baked white sand. On the table are arrayed dishes of food, bottles of wine and water. The eaters look cheerful, relaxed—with the frolicsome air of those who have no appointments to keep, no tasks at wait. They look joyful. I am one of those people.

A principal blessing of travel is the repeatable (with or without photography) pleasure of such memories. Whenever I am in fear, depression, peril of job, or any other adversity, I can dream myself back to that sunny Plati Yialos beach on the island of Mykonos, where happy vacationers risk perfunctory raids by the local constabulary to loll naked on the sand and suave waiters serve Greek delicacies on an arbored terrace.

My companions and I achieved this glorious state of free-floating delight last May by setting out from Athens' harbor at Piraeus in a seventy-seven-foot motor-sailer, *Ermina*. The yacht was rented through Valef Yachts Ltd. (Bill Lefakinis, president of the Hellenic Professional Yachting Association and head of Valef, owns and/or manages the biggest number of boats you can hire to ply among the Greek islands) from its owners Ermina and Takis Galanaki. On board, Takis (leaving his rice business in the hands of others) served as our engineer, and Ermina herself was our chef. Their son Spyros, then at the advanced age of five, launched our cruise in a typically romantic Greek way by dividing a bouquet to present each woman guest with a rose.

Yachting today in Greece's "sea park"—the fourteen-hundred islands off the Greek coast—is no longer the privilege of the very rich but easily accessible by rental and no more costly than a comparable holiday in fine hotels or aboard a cruise ship. The price of our trip was about $125 per person per day for ten people traveling together, including food on board and ashore, liquor, and the services of the crew: salty old captain (who was an enthusiastic dancer), *(Continued on page 216)*

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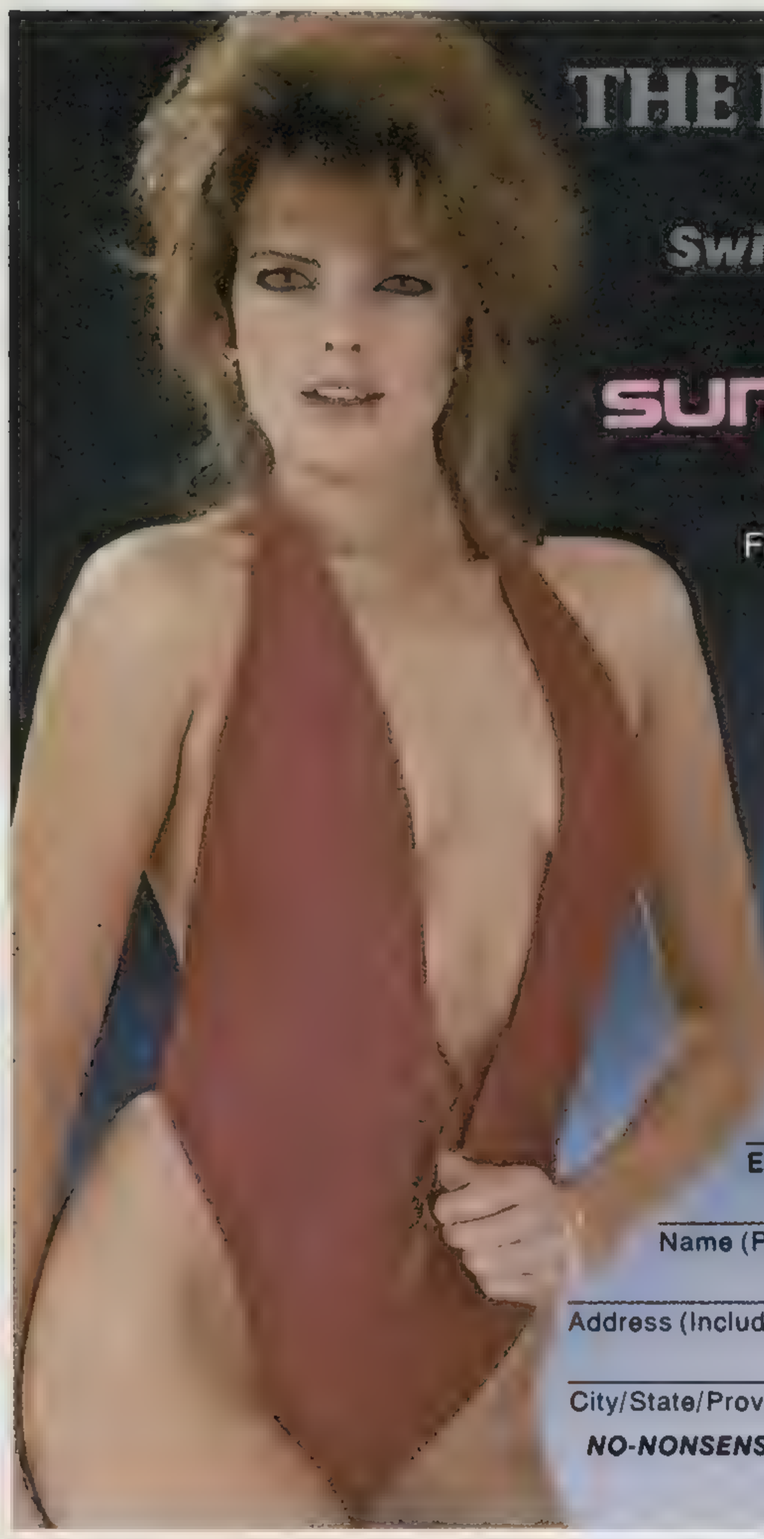

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GREEK ISLANDS

(Continued from page 215)

engineer, accommodating young steward/deckhand, and the cook. A well-stocked galley plus fresh fish, bread, and produce bought at our island stops gave us on-board breakfasts and lunches that were ample and delicious (Ermina was a Cordon Bleu grad); then we whiled away the evenings sampling *mezédes*—Greek hors d'oeuvres—and dancing at tavernas on our island stops.

These meals, often served outdoors (we ate the first one before we embarked—on the waterfront at Piraeus, at Kaplanis Kuyu restaurant), usually consisted of fresh grilled fish, accompanied by *taramosalata* (fish-roe salad), eggplant salad, marinated beans, mushrooms, cucumbers in garlic sauce, tomatoes so sweet they tasted like melon, fried zucchini, cheeses, and fruits. All were brought on platters for us to share by reaching and dipping and passing them around; the idea of each diner's having her own meal on a plate is anathema in the Greek way of eating. What sociability ensues when you share not only the mealtime but the actual dishes! We quickly forgot about formal-

At anchor off the coast of island of Delos, "Ermina," a seventy-seven-foot rentable delight

ized dining and ate happily and communally.

This was the pattern of our days: after a dreamy sleep, gently rocked in our cabins with the boat at anchor in a harbor, we would cast off in the morning to eat, talk, sunbathe on deck while moving across the brilliant waters toward our next island; docking amid a happy crowd of pleasure craft and fisher boats, we would tie up, to spend the afternoon in exploration, the evening in revelry, and then back up the gangplank for another night sleeping at dockside, casting off again next morning toward that day's island goal. This is truly travel à la carte: leasing your own boat means you pick up your own companions, make your own itinerary, choose your own islands, set your own schedule; in short, you can do exactly as you please, with the help of seasoned seafarers who know these waters intimately and love to show you around.

Not the least of the advantages of this personalized cruising is the camaraderie that exists among yacht passengers (some of them crewing their own boats). As we tied up in each harbor, we instantly acquired neighbors aboard the boats around us, most warm and hospitable. We made friends with a dozen nationalities, turning *(Continued on page 218)*

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Cynthia Gregory as Desdemona in José Limón's "The Moor's Pavane"

Photo: Martha Swope

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GREEK ISLANDS

(Continued from page 216)

our Greek trip into a global experience.

Our cabins in the *Ermina*, each with two bunks, were simple but entirely comfortable there was also a master bedroom. The main saloon was a spacious place to read, relax, drink, enjoy our meals. The ministrations of our crew were not just smiling but touchingly sweet-natured. There was no feeling of confinement on board because we were surrounded by the seemingly limitless sea and sky; instead, one has a wonderful sense of freedom, of being cut loose from ordinary cares and ties, sailing into a brighter world and happier self. Lawrence Durrell wrote it this way, in *Bitter Lemons*: "Travel can be one of the most rewarding forms of introspection. . . ."

"Our" islands were assorted from the most simple and primitive, such as Serifos and Sifnos, to the growing sophistication of Paros and the chic shopping and witty night spots on Mykonos. Each island, whether bare or wooded, has its thriving waterfront businesses and, at varying heights, its hill town of cubical houses, all of them blazingly white and charmingly simple in shape. Whether ancient or modern, Greek domestic architecture has a unity of design that gives even a tiny country town great beauty and dignity.

We also stopped to visit the ancient ruins on Delos, the smallest of the Cyclades, which, since our boat had to anchor in deep water some distance from shore, involved climbing down the ladder to a little outboard-motored skiff, feeling like a character in a Lina Wertmuller movie. Delos is an island/museum with fifth- to first-century B.C. dwellings to explore and an unforgettable row of stone lions.

We made our first stop at Kithnos, "the island of the snakes"—*Ofiousa* is the ancient name—where we dined outdoors at the port on *barboúnia* (red mullet) and *melanoúria* (white fish), Greek salads and *skordaliá* (garlic sauce); fresh retsina wine was served in plastic orange-juice jugs. On the "bare island" of Serifos, we climbed past stone-fenced fields with goats and chickens to the whitewashed geometry of the town, with its Byzantine ruins, about fifty sunny minutes up stone steps and paths, surrounded by fragrant bee-buzzed flowers, including a carnation that grows nowhere else, and lush palm trees.

On Sifnos, from the port, Kamares, with its fine beach, we taxied up the steep hill to the picturesque town of Apollonía, where we examined interesting pottery, ceramic birds, brass picture frames; and I bought a hand-knit sweater with classic designs of natural-colored wools. Back at the harbor, we dined at Captain Andreas' on white fish and watched the Greek men dance. The Sifniote chefs are said to be among the best in Greece and have the best olive oil in the Cyclades.

Our next arrival was the most exciting: adverse winds challenged our captain, but he brought us safely into Paros' harbor. This port is a thriving resort, with pleasant shops and at least five discos, twenty-five bars and restaurants. We thought Black Bart's an attractive spot to drink in, with many Irish and English visitors.

In comparison to these simple pleasures, Mykonos, the most cosmopolitan of our islands, offers a true shoppers' paradise, streets of boutiques where one can go mad over the usual Greek specialties—jewelry, furs, shoes—and other clothing and handicrafts of all sorts. I made some happy discoveries among the crafts at Yannis Raptis' boutique, Galera "S," and the silver jewelry at Spyros Ageletakis' shop and that of Takis Xenidis, called Lovely Shop. Equally diverting was the active social scene of the restaurants, tavernas, bars, and discothèques, with eat/drink/dance opportunities to pique every taste and shade of preference. We especially enjoyed Restaurant Mado and, in the evening, sipping *ouzo* and listening to recorded classical music at a bar called Montparnasse.

Each Mykonos beach also has its own style and population—not all of them nude. This highly sophisticated resort draws aficionados worldwide; but, as yet, the accommodations are in private villas, small pensiones, and the many petit hotels like the one in the center of town called Kouneni, where we spent a few nights, with about thirty rooms built around a charming garden. Another attractive small hotel, called simply Hotel Mykonos, has a more "country" air and overlooks the water.

Finally, regretfully, we drove toward Mykonos' airport; the *meltémi*—winds of summer—were blowing, and we had to depart. Olympic Airways delivered us back to Athens and the austere luxury of the Grande Bretagne on Constitution Square, a hotel that combines British-style rectitude with Greek elegance and superb service. To ease ourselves back into the workaday world, we sat down to dine in the G. B. Corner, a relentlessly international restaurant with little that's Greek on its menu. Each of us ordered a "foreign" meal; but, before we could return to isolationist eating, a Greek friend arrived to join us. He ordered some sliced tomatoes, some sauced cucumbers, and within five minutes he had us all laughing and eating from each other's plates once again! ▽

Waterside houses and café terrace on the island of Mykonos, cosmopolitan Greek play-place

Do you see your mother in the mirror?

True, you've always enjoyed being told, "Aren't you lucky to have your mother's beautiful eyes" or "You and your mother have the same wonderful smile." It's flattering to have people mention the family resemblance. Your mother's an attractive woman and you think she looks terrific for her age. But she is, after all, years older than you. So it's a bit of a jolt to look into the mirror one morning and hear your inner voice say, "You're beginning to look just like your mother."

Before anyone else (your husband perhaps) voices the same sort of comment, discover the secret shared by younger-looking women in many countries around the world, the secret of a mysterious beauty fluid that can help you look younger. In the United States this remarkable beauty fluid is known as Oil of Olay.®

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Of course, it's a pleasure to see a younger-looking you reflected in your mirror. But it's also nice to know that the change you see is apparent to other people as well. Who do you suppose will be the first to comment? Maybe it will be your mother herself! Will you keep your secret or share it with her?

When does the mysterious beauty fluid fit into your life? If you're like millions of younger-looking women around the world, you'll make Oil of Olay an integral part of your daily beauty ritual. Lavish the beauty fluid over your face and throat first thing in the morning after washing or cleansing, to help replenish your skin's natural fluids and help bring them into the proper delicate balance. Again last thing at night, to let your skin sleep for hours in a misty, moist climate of its very own. Again any other time your skin feels dry or uncomfortable... when you've been exposed to too much air conditioning or steam heat, or if you've been spending a lot of time outdoors... gentle the beauty fluid over your face and throat to help maintain your skin's reservoir of essential fluids.

Knowledgeable women in countries around the world know that Oil of Olay is remarkable under makeup. Join them. You'll find your foundation, blusher, highlighter all sleek on easily and evenly in seconds over your newly smoothed skin and remain fresh-looking and wonderfully color-true. On those days you choose to go barefaced, with no makeup at all, Oil of Olay alone imparts a dewy, radiant glow you'll love.

Look into the mirror. Certainly it's nice to have inherited your mother's beautiful eyes and wonderful smile. But if you honestly think you're beginning to look too much like her too soon, this is the moment for you to discover the secret of Oil of Olay to help you look younger.

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View

MAY '81

Watch for: tasseled shawls, gold leather skirts, and the trend to snakeskin

Edited by June Weir

SHOW-STOPPERS

Big impact from the couture. Yves Saint Laurent and Emanuel Ungaro show two of the newest pieces. Both are winners

Showstoppers are those special pieces in designers' collections that are memorable and may introduce a new look.

"View" features two outstanding show stoppers from the recent couture collections in Paris. One is Yves Saint Laurent's gold leather skirt. Saint Laurent showed it first in October, in his spring ready-to-wear collection, with a navy tunic. At his recent couture show, Paloma Picasso sat in the front row wearing her YSL gold leather skirt and navy tunic with gold pumps and a gold choker. Backstage, Yves's right-hand assistant, Loulou de la Falaise, wore her gold leather skirt with a ruffled purple silk blouse. While, on the runway, Saint Laurent continued to show his gold leather skirt with a navy wool tunic coat and gold leather gloves. As Paris Rive Gauche director Maurice Cau says, "We see Yves's gold leather skirt continuing right into summer. Nothing could touch it when worn with white and a suntan."

The other showstopper here is Ungaro's luxe silk printed shawl, which is draped and decorated with eye-catching tassels.

Emanuel showed the shawl in brilliant Oriental flower prints. He wrapped it over a woman's shoulders, draped it over her arm, put it together with printed long dresses, short skirts, and pants. Ungaro started doing this big tasseled shawl last year, but he did only a few. Now he goes all out with these dramatic flower-printed silk shawls and sees them replacing coats or jackets for spring.

Among the women who have already bought this newest tasseled shawl are Bianca Jagger, Jacqueline de Ribes. Isabelle d'Ornano was quick to point out, "It's perfect when you are seated and you let your shawl slip off your shoulders. Instantly, you've transformed a sofa or chair." *("View" continued on page 226)*

CHRIS VON WANGENHEIM

Ungaro's intriguing mix of floral with floral with floral. *Above and right:* his ravishing silk draped shawl with tassels is shown over white pants, over a long dress, and over a beautiful red tunic

Last fall, Vogue photographed the first gold leather skirt from YSL's ready-to-wear collection, *left,* for the January issue. Then, late in January, the skirt was seen twice at Yves's couture show: an updated version on the runway, *below left;* and Paloma Picasso's interpretation, *below right*

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ARTHUR J. KLONSKY

Continued

New signals at YSL

Snakeskin is the newest leather to be important for accessories. Saint Laurent showed it in refreshing pastel colors

When Yves Saint Laurent makes a big bold statement, the rest of the fashion world watches and follows in fast pursuit. For instance, he showed pale snakeskin accessories with his spring and summer couture clothes. Model after model appeared wearing everything from button earrings to cuffed bracelets, pull-on gloves, envelope handbags, and high-heeled pumps made of delicate-colored snakeskin. It meant big news. Right after the show, private customers started ordering these pastel snakeskin accessories. They bought the cuffed bracelets, earrings, and handbags in pale pink, violet, ivory-beige, gold, silver, and ochre. The snakeskin pumps turned out to be best sellers in luggage tan, light violet, pale green, vermillion red, lavender-blue, black, navy, and two beiges—a sand color and a pinky-beige.

Remember Saint Laurent's Picasso-inspired collection with its bicolored clothes and accessories? Watch how his pale snakeskin will influence others as well.

YSL's couture film for private customers

Another first for Yves Saint Laurent is the idea of showing a movie of his spring couture collection to private clients, who come to his avenue Marceau salon in Paris. Instead of daily shows on live models, customers now see Yves's couture clothes photographed—in color—as they were shown on opening day at the Hotel Inter-Continental on top models, with crowds, music, and even Saint Laurent taking his bows to bravos. The forty-five minute movie is shown on a large screen, while twenty-five to thirty women watch from their red silk sofa-seats. After one showing, some comments: "It's modern," "You get the excitement and the professionalism of a live show." *("View" continued on page 229)*

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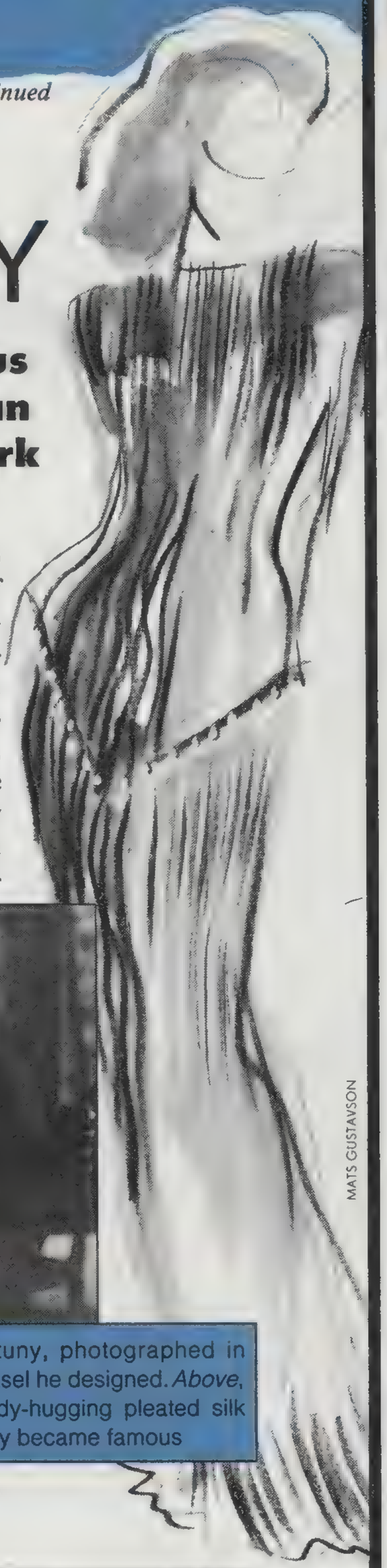
Continued

THE FABULOUS

FORTUNY

Best remembered for his famous pleated silks, now honored in an eighty-piece exhibit in New York

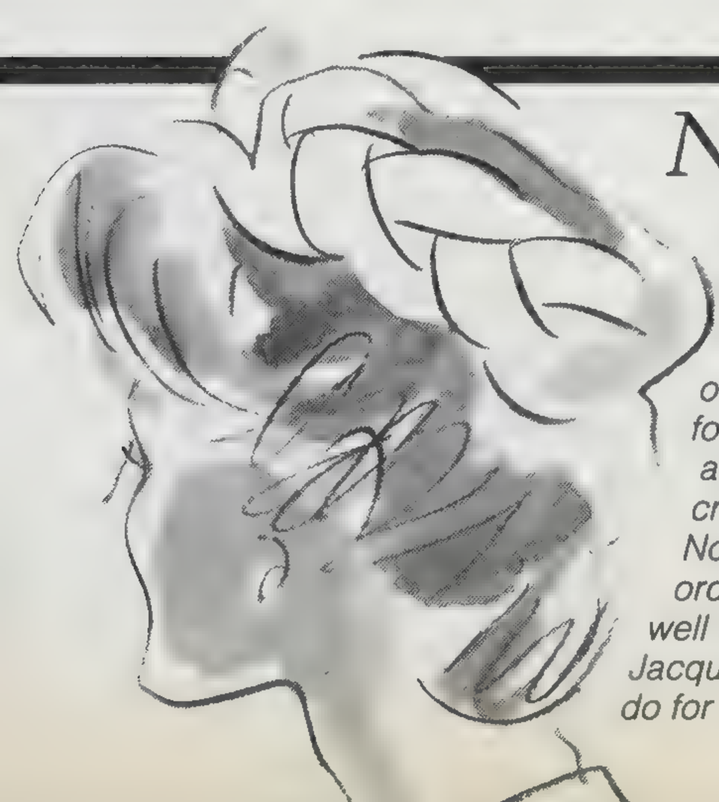


MATS GUSTAVSON

Mariano Fortuny (1871-1949) was called the "Magician of Venice" by his contemporaries. And, no wonder! His creative roles ranged from painter to set designer, photographer, lighting designer, engraver, inventor, textile and dress designer. Fortuny is being honored through July 11 by an eighty-piece exhibit at New York's Fashion Institute of Technology. The exhibit then travels to the Art Institute of Chicago, where it will be on display from October 26 through January 3, 1982.

American women who have collected and worn Fortuny silk dresses, particularly Gloria Vanderbilt, Irene Worth, Tina Chow, and Vera Maxwell, have lent many of their favorite pieces. The pieces illustrate the way Fortuny dyed silks and display his inventive way of pleating. Today, collecting Fortuny originals is not only expensive (originals sell for $4500 to over $6000 each), it is also next to impossible to find them.

Above: Mariano Fortuny, photographed in 1930, painting at an easel he designed. *Above, right:* The type of body-hugging pleated silk dress for which Fortuny became famous



Nancy Reagan's "non-hats"

When First Lady Nancy Reagan asked Adolfo to design her now-famous red wool coat for the Inauguration, she also asked the former milliner to make a hat. Adolfo says, "I did not want to do a 'serious' hat. Rather, I saw more of a 'non-hat' look. I recalled a braided toque that I had done for the Duchess of Windsor when she bought her clothes at Dior. I showed photos of the Duchess wearing this open-crown toque to Mrs. Reagan, and she liked it very much." Not only does Mrs. Reagan have the toque in red, but she ordered three in silk prints to match her spring Adolfos, as well as a mink toque to go with her Maximilian fur coat. What Jacqueline Kennedy did for the pillbox, Nancy Reagan may well do for the braided toque. ***("View" continued on page 230)***

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Continued

Coast to Coast

FOR THE WOMEN SHOWN HERE—FIVE OF NANCY REAGAN'S BEST FRIENDS FROM CALIFORNIA—JETTING BETWEEN L.A. AND WASHINGTON COULD BECOME A WAY OF LIFE. EXPERT TRAVELERS ALL, USED TO BEING IN THE PUBLIC EYE, THEY ARE NOT DAUNTED BY THE PROSPECT OF SO MUCH CONTINENT-HOPPING. FOR US, THEY SHARE SOME SECRETS FOR SIMPLIFIED TRAVEL, TIPS THAT WILL HELP YOU GET BETTER ORGANIZED

Betsy Bloomingdale, Harriet Deutsch, Betty Wilson, Jean Smith, and Marion Jorgensen are among Nancy Reagan's closest personal friends from California. Their husbands, too, are good friends of both Nancy and Ronald Reagan (William French Smith, now U.S. Attorney General, was President Reagan's legal advisor in California; William Wilson has recently been appointed Special Envoy to the Vatican). Over the years, the six couples have kept in touch constantly, celebrated most special occasions together: Now, with the Reagans in the White House, these get-togethers won't cease; the logistics will just be a little more complicated.

For these five women, the so-called "kitchen cabinet," traveling on a moment's notice is almost second nature. As consultant to the Rodeo Collection, a thirty-million-dollar shopping complex being built on Rodeo Drive, Harriet Deutsch travels frequently to New York to make leasing arrangements. Betsy Bloomingdale, who designs a casual at-home line for Swirl, travels back and forth to New York for this business as well as accompanying

Organize your travel wardrobe around one or two main colors to cut back on accessories

her husband Alfred on trips to Diner's Club board meetings. Marion Jorgensen always goes with her husband when he makes his annual visits to the twenty-one plants of Earle M. Jorgensen Steel. Whether appearing in public or at private business functions, these women always have to look their best. Organized planning and packing are absolutely essential. Here, some of their tips:

- About a week before you leave, set up a clothes rack, arranging different outfits as you plan to wear them on your trip. Attach the proper accessories—shoes, handbag, belt, jewelry, even lingerie and panty stockings—to each outfit so that you can see how much luggage you'll need. Then, during the week, weed through the rack and eliminate as much as you can. Try to use the same accessories with a number of things, for example.
- Make a list of possible clothes combinations, noting which shoes, earrings—what color stockings—work best with each outfit. Divide the list into day/night, cold/warm climate. The list can be used over and over again during the same season, will save you time dressing.
- Keep in mind that in many places you might have to carry your own luggage. Try to pack only what you could carry if you had to.
- As much as you can, organize your wardrobe around one or two main colors. In this way, you can cut back on accessories; and, by interchanging tops and bottoms, you'll get the most mileage out of each piece you take. A blouse that can be worn only with one pair of pants, in one way, is not a good choice for travel.
- If you'll be going out a lot in the evening, need a few quick-change evening looks, take along at least one ravishing blouse and a couple of dressy belts or sashes. With a little planning, one beautiful blouse can be worn with a dinner suit, a pair of evening pyjamas, a short skirt, or a dressier long skirt. Beautiful belts can pull together the look of a blouse and skirt or a blouse and pants for evening—and they take up little room in your luggage.
- Keep a small bag—with nightgown, robe, slippers, makeup kit, and curling iron—packed and ready to go at all times. Toiletry items are often forgotten or misplaced if not kept in one place and organized well in advance. If you're on medication, or if you wear contact lenses and need special cleaners for them, keep extra quantities of these items in this bag as well. You might not be able to fill your prescription while traveling.
- Zippered see-through plastic bags make good containers for lingerie, shoes, makeup, and other accessories. Some women find it helpful to label one bag "No Toes" for sandalfoot panty stockings, another bag "Toes" for regular panty stockings. Even a little tip like that can save you time at the hotel.
- Take a big square challis or silk shawl along on the plane. You can slip it over your shoulders if the plane is chilly; and, when you arrive, it can take the place of a bulkier wrap for evening.
- Drink as much water as possible during the flight. Betsy Bloomingdale claims that by sipping water on the plane, and eating as little as possible, she avoids feeling "jet-lagged." Bonus: Drinking water helps save your makeup (because it allows skin to retain more moisture).
- A necessity on any trip: Wrinkles Away. This device steams wrinkles out of even delicate fabrics in minutes.
- Have your hairdresser draw a diagram showing where he places curlers—and what size curlers he uses—when he sets your hair. The diagram will make it much easier for you to explain what you want to other stylists.

("View" continued on page 232)

PAMELA BARKENTIN

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

What's coming for fall? From many designers, things that say "country": Everything from Gloria Sachs's riding-coat jacket and pheasant-print silks to Halston's blanket-plaid skirts and shawls in shetland-pastel colors. Everywhere, there are jodhpurs, capes, and ponchos: the idea. . .not down-on-the-farm but country-manor-house. . . .As part of "country," this fall, loden is a hands-down favorite: loden used both as a fabric and as a coloring. In loden-green colors (celadon, grey-green, olive, khaki), you see everything from suède pants to shoes to luggage to eye shadow: loden suède pieces at Kasper, loden leather at Anne Klein, loden suède and georgette by Stephen Burrows. Loden fabric, itself—originally made by farmers in the Austrian Alps—is today, most often, a wool/alpaca blend and comes with a felt-like or soft brushed finish. For fall—along with other fleecy "country" wools, flannels, and homespun fabrics—it's a sportswear basic.

Shine: the newest take on favorite pieces...summer-cool dressing...new bathing-suit sense ...designer-think: on fall, on shopping

"When something looks a little newer, a little racier, now—there's some metallic gleam"

Shine makes the difference . . . and when something—a shoe, a sweater, a bathing suit—looks a little newer, a little racier, now, you can almost bet it's got a touch of the metallic. That bit of shine—from a gold thread, metallic leather, or small lamé piece—is a bit of embellishment . . . and it's got more dash than a ruffle; for fall, it's what's taking the most classic pieces to something spectacular. You find Fair Isle sweaters and argyll pullovers knit, now, with metallic threads in them; moccasins, kiltie loafers, ballet slippers—the most casual shoes—are getting a new turn in "tarnished" metal colors: off-gold, grey, bronze. A slip or short muffler, in lamé: Suddenly, there's a bit more bite . . . and it's an attractive difference.

Does a great couturier make clothes today with a particular woman—an American, a French woman, an Italian woman—in mind? Not necessarily. "Fashion can't be part of a country," says Emanuel Ungaro. "It has to be international, today. Otherwise, you're just a local designer.". . .If you're thinking about the coming hot weather, and thinking about comfort, now, this advice comes from a fabric expert: Clothes made of natural blends—cotton, linen, silk fabrics—"breathe" more; they're cooler. Classic knits—matte jersey, cotton lisle—are the best non-wrinklers on the market. Gutsier, heavier silks may have more weight than crêpe de Chine, but don't be fooled: They hold up better, says the fabric pro, to steamy weather.

The best news about bathing suits? For this summer, there's more sense—and easy wearability: less outrageous lines (fewer cutouts, extreme shapes, hipbone-high-cut legs). . .darts are back (for the women—evidently millions—who've been missing them). . .there are more bikinis—bikinis that aren't non-existent nor too covering. The best bits, this summer, are some bolder bathing-suit colorings, interesting fabric textures, wonderful touches of metallics: gold piping on a suit strap, the shine of a metallic thread stretched across a maillot.

Proportion: It's the word everyone's talking, now . . . and talking about intelligently: not the old business of long versus short, wide or narrow . . . but how to work them on a woman's body: big blousons with narrow pants, long tunics and the skinniest street-length skirts. The key? Often, simply a longer—elongating—proportion played with a shorter one. . . . How does a woman like to shop? Anne Klein designer Donna Karan has a good view on it. "If I were a customer, especially a working-woman customer," says Donna Karan, "I would go into a quiet room somewhere. I would want a cup of coffee, and ask to be waited on hand and foot. I don't want to go through the racks; I want someone I can trust to whom I can say, 'You know your store. You know what's here. Tell me about it.' "

—KATHLEEN MADDEN

"First Fall," ready or not, is almost here, now. . .and that means, next month, the first fall-season clothes will be in store departments. If you're just starting to think seriously about summer dressing, it's annoying; but those fall-in-June clothes, say designers, serve a real—and increasingly important—purpose. Often, they're trial balloons; they let a designer, a store know what women want: how you feel about new pieces, a change of proportion, new colors for next winter. . . .What's happening in lingerie? The new large-size pieces that some lingerie-makers—Formfit, Vassarette, Vanity Fair—first made for this spring are selling madly; and women are buying, evidently, whatever's sexiest and most colorful. Result: Vanity Fair, for one, is about to take their sexiest pieces to more large sizes. . . .One of the prettiest effects we're seeing for fall? Long, chain-like necklaces: some braided, some with wonderful mixtures of different links or small gold beads woven into them. As Saint Laurent does his long necklaces, "long" means fifty-four inches; as he showed them, chains gave a wonderful bit of finish, another dimension—paired with a choker, on a bowed-neck—to beautiful blouses.

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WHAT'S BEST THIS SUMMER...

How to get the most out of the season's new looks... and delights

One of the best things about summer—along with the fact that it's virtually here—is the slightly different approach to fashion that comes with it. No big statements. No serious messages. No great pronouncements. In keeping with the prevailing mood of the season, fashion is a lot easier, a lot more relaxed. But that doesn't make it any less interesting or less inviting. In fact, summer is the time when most of us get to wear the kinds of clothes we like the most: clothes with a certain classic ease, uncomplicated in feeling and in attitude. An ease and an attitude that serve as guidelines, points of reference for the best summer fashion. The whole secret to summer: finding those clothes and making them work for you—which is what this issue is all about.

Summer or not, the first priority—always—is having what you need: having the clothes that solve problems—clothes that can meet the challenge of dressing attractively, day in, day out. The answers this summer—and the biggest difference this season—in day clothes with a new longer line, languorous, narrow. A line that starts with an elongated top—a longer, slide-on pullover, a new version of a tunic, a sophisticated version of a T-shirt—all of them, easy, soft, narrow-falling over a narrow skirt or pants. With the unconstructed shape, the nonchalance of a longer cardigan as the new summer jacket. Even where there's been less of a change in shape, the feeling of a longer line is carried by stripes—the season's standout pattern.

For all the obvious reasons—for the polish, the coolness, the out-and-out prettiness—a dress becomes one of the most appealing, most workable options in summer. One of the best: a new two-piece dress . . .with its longer, slide-y top, narrow-but-soft skirt. When it's in silk, in a very charming print, it becomes a dress that goes nonstop—hour after hour, city after city. . . .On a lighter note, there's a new, softer one-piece dress—gathered and wrapped in back—cool, breezy and, depending on the color and fabric, it works in a city (in an office) or in a more relaxed country setting. . . . Then there are the one-piece dresses that pull on, slide on—dresses with all the unencumbered ease of a polo shirt—slightly looser, bloused, they bring a whole new raciness to being in a dress.

In summer, fabric and color bring an added dimension to clothes—with the emphasis on ease, and with basic shapes that are uncomplicated and unstudied in design, it stands to reason. The best fabrics—naturally—those that are cool, lightweight but also shape-holding, crisp, without being stiff—nothing gauzy, drifty. Instead: new matte jerseys in silks and in rayon; linen and cotton/linen blends; silks, rayons, and rayon knits. Fabrics that pair for an attractive contrast: the slide of a rayon jersey pullover with a striped linen culotte; a nubby-textured silk cardigan over a jersey dress; a cotton/linen cardigan over the thinnest suède tank top and crêpe de Chine skirt.

Color has even more of an effect and the most effective color—without a doubt—is red. No surprise if you've been following the warm-weather news from the first resort reports: red in terrific single pieces caught the eye in collection after collection. Now, it's red for terrific pieces to collect: a sleek, simple tank maillot, a great pullover in stripes of red and white, halters and tank tops in red knit and jersey, tunics in red silk, a smashing red cotton blouson. It's a color that "turns" even the most classic of summer classics.

Along with red, there's the constant play of khaki—not dull, drab, military-school khaki, but khaki worked in unexpected ways, in unexpected textures and fabrics for both clothes and accessories: a wonderful T-shirt dress in deep, deep khaki cotton to live in all summer long. . .an evening pyjama in bronzy-khaki crêpe de Chine. . .the coolest crinkled cotton pyjama. . .the instant appeal of a khaki-bronze sandal at the end of long, bare legs. And khaki is a color that takes to other colors—it becomes the perfect foil . . .for brights. . .for softer colors. . .and for metallics.

In the context of warm-weather dressing, the whole varied assortment of new pants shapes and lengths finally falls into place. For casual summer dressing a pair of walking shorts—knee-length, perfectly cut—worn with a good-looking white blouse. Or soft cotton knickers—offbeat, kicky—with a halter top and a pretty flat sandal. . .narrow jersey pants, below the knee in length, with a bare shell of a top. . .a mid-calf jumpsuit. . .the narrowest of narrow pants, held tight at the ankle and worn for summer with a slightly oversized top. When you're outdoors, when you're at home, you don't have to think twice about any of the above: they're easy, unaffected. . .totally charming as summer looks.

There's a lot to be said anytime, but in summer especially, for having something that's simply very, very pretty. This summer. . .the prettiest blouses—in sheer white cotton, pleated or ruffled—to wear with white. On a more "dressed" level: vivid printed chintz blouses, wrapped and ruffled. Or a blouse in a delicately printed silk—soft, collarless, simple in cut—with matching silk pants, it becomes a very charming pyjama alternative.

There are certain pleasures unique to summer—many of them heightened by this summer's unique fashion and beauty finds. Part of the delight in spending time outdoors is the way your skin looks—not when it's over-tanned, but when skin has that wonderful, healthy rosy glow. When you add makeup, one of the new makeups that's soft in coloring, shimmered with iridescence, you take the whole look that much further—and the whole effect is that much more engaging. . . . Another summer pleasure—and it is a pleasure when you're able to do it—wearing clothes that reveal a well-cared-for body. This summer's new accessories make it even more of a pleasure: when you can add, to a bare, scooped-down neckline, a striking necklace of chunky beads—gold and black, gold and white, all gold—a necklace with the kind of scale that only works on bareness . . .or when you can slide one of summer's extraordinary new bracelets on a bare arm—a bracelet "fired" with marbelized color. . .or when you have the delight of adding one of the new-shape drop earrings that accent the languor and softness of summer dressing.

The most pleasure in any summer: having more free time, time at the end of longer days, vacation and weekend time. The added pleasure this summer: having so many ways to dress for this easier kind of warm-weather living—ways that start, at the most casual end of the scale, with the most marvelous new warm-ups in marvelous new colors, or warm-up pants with new tank tops as "sweatshirt" replacements . . . there are polo shirts and easy matching pull-on pants in never-before polo-shirt colors . . . oversized striped pullovers to wear with white pants, with matching pants . . . at-ease dressing that goes all the way to the most glamorous evening tunic and pants. And along the way, there are all the little things—the makeup we've talked about, the jewelry, even new sunglasses—shaped more like sunscreens and striped in rainbow colors. In the end, that's the real point about summer: it tempts you in charming, unexpected ways . . .and, on the pages ahead, the best temptations, the best of the season's new delights in fashion and beauty. . .

BROOKE SHIELDS/SUMMER'S BEST LOOKS—A very winning combination: Brooke Shields, recent winner herself—of the People's Choice Award as the Favorite Young Motion Picture Performer—and the looks on these six pages. Looks that define this

RED-

Avedon

The starting point, left, something everyone loves in summer: a wonderful, loose-fitting, easier kind of top, one you can just pull on over practically anything. This summer's best example, from Ralph Lauren, in red and white terry stripes .... With it, a new makeup for red: makeup in a range of soft peach-to-copper colors applied to a transparent, skin-showing base ... light-handed, clean—done by Joey Mills. The colors, in pretty peach shadings, from Ralph Lauren's Day and Night collections: Delicate day foundation in Nude, with Sandstone Cheekbones; Graphite eye shadow and Coral highlighter; Currant lip color. And the finishing Lauren touch—Lauren perfume.- ... The top, about $38. Bloomingdale's; Neiman-Marcus; Bullocks Wilshire. More Brooke on the next four pages—and on the screen next in "Endless Love," directed by Franco Zeffirelli. On these six pages; hair, by John Sahag; makeup, Joey Mills. Details, last pages.

summer in their softness, their classic ease, and, above all, in their coloring—red, red, red! What goes with them: a new makeup for red, a strong focus on the body, a different look for hair in summer—elements that symbolize the spirit of the season...

HOT...

BROOKE SHIELDS/SUMMER'S BEST LOOKS Brooke every inch—and there are 70 inches, give or take a fraction—the star. Not surprising: the fact that she's become the most sought after, most talked about, most photographed young woman in the world...

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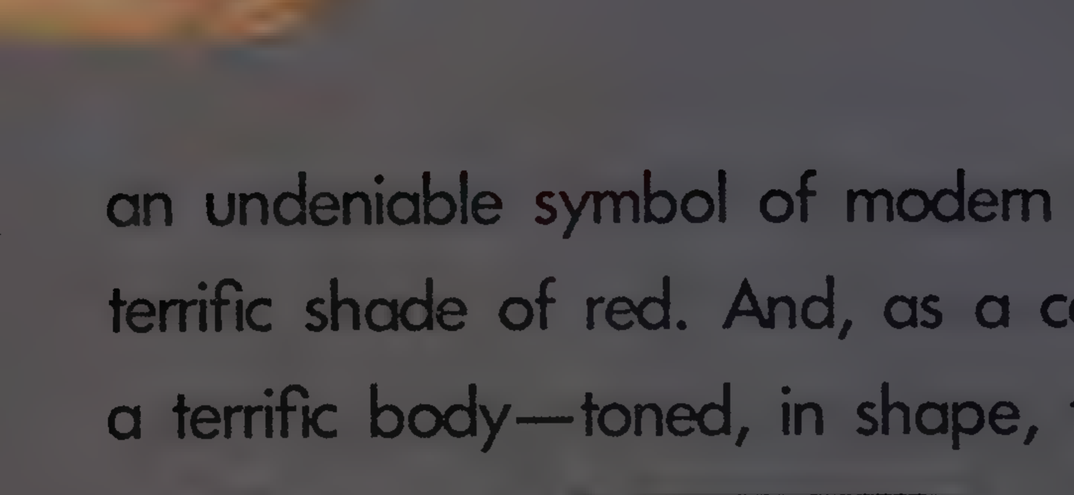
A

Impact—perfectly, gloriously defined: Brooke in Norma Kamali's bandeau bikini of lacquery-red "wet" Antron/Lycra. . . . Important in summer—smoothing and protecting skin. The best sun systems do both—combining sunscreening agents with moisturizers. From Orlane, Méthode Solaire: a new five-product system. . . . The bikini, about $55. OMO Norma Kamali, NYC; Plage Tahiti, Philadelphia; Neiman-Marcus; Max's, Denver. Details, last pages.

an undeniable symbol of modern beauty. As summer symbols: a terrific bikini in a terrific shade of red. And, as a constant point of reference in all summer dressing, a terrific body—toned, in shape, to meet the demands of the season's bareness...



Left: Ralph Lauren's racy red bomber jacket in cotton poplin. Over a cotton polo shirt, pleated cotton twill trousers—the essence of American summer ease. . . . Shown, opposite, in all its glory—a new look for hair in summer—done by John Sahag; hair with curl, volume. Summer heat/humidity help achieve the same effect. So does a perm. Another option—available at your hairdresser—Redken's new Ultriance, an after-shampoo treatment that adds body, thickness. . . . Jacket, about $160; shirt, about $28; pants, about $70. Saks Fifth Avenue, NYC; Sakowitz; John Freeman, Tyler TX; Polo/Ralph Lauren, Vail CO; Polo/Ralph Lauren, Phoenix and La Jolla. Details, last pages.

TERRIFIC...

BROOKE SHIELDS/SUMMER'S BEST LOOKS The real delight of summer—not only in the easy clothes, but in the easy attitude that prevails. It's going with all the free-spirited classics...going with red...going with a new look to hair...going great guns!

Avedon

The great summer freestyle!

Living's easy, upbeat . . . a snap!
You move outdoors. Move more.
And you want clothes that move with you . . .
T-shirt-casual, freewheeling, cool!
The best, on these eight pages
photographed on exquisite, unspoiled Mustique,
island-find in the Caribbean

For the nonstop way it moves, the lift of color—
Calvin Klein's brilliant blue blouson—roomy, hooded, in coated water-repellent cotton (about $140)
To slide over a bikini, a skirt, more color! These chrome-yellow pants wide-but-straight, in coated cotton (about $112), Lord & Taylor, John Wanamaker, Saks Jandel, Rich's, Hudson's,
Necklace and Concord Mariner watch, Van Cleef &
Details, last pages. These eight pages
Annette Stai. Hair, John Sahag; mak

Arthur Elgort

The great summer freestyle!

For the active summer life: the kinds of clothes everyone loves best—cool, easy, ready to move . . . A perfect sweater set, this page—a pure white rayon knit tank top (about $90) and longer cardigan (about $160) . . . with the surprise of bright red rayon linen shorts with the look, the flirt, of the briefest skirt (about $160). By Halston Sportswear. Macy's, Herald Square; Gidding-Jenny; all Halston Boutiques. . . .

And from Courrèges, opposite, freewheeling whites—his striped knit tank top, long as a tunic, to belt or not (about $115), with cool knit jogging pants (about $120). Both, cotton/acrylic. Available at all Courrèges Boutiques. Details, last pages.

Arthur Elgort

The great summer freestyle!

The real delight of warm-weather dressing—clothes like these—relaxed, comfortable, easy to move in. Above, Calvin Klein's small-fitting Berber-striped crewneck pullover in a linen-cotton weave (about $98), with matching striped ankle-length pants (about $144). Bloomingdale's; Nan Duskin; Swanson's on the Plaza; Frost Bros.; I. Magnin; Liberty House of Hawaii. . . . Opposite, the best "basic" summer top—the polo in all-white. Here, in cotton jersey ($70), with white cotton poplin pants ($118). By Rodier Paris. At all Rodier Paris stores. . . . Inset, the cool, fresh look of a dress—and one that's unfussy, free-moving: Jack Mulqueen's "camp shirt" dress, in cornflower-blue silk crêpe de Chine, about $90. Bergdorf Goodman; Kaufmann's; Hudson's; Bullock's; I. Magnin. Details, additional stores, last pages.

Arthur Elgort

The great summer freestyle!

Arthur Elgort

When you want to be "dressed" but cool, unencumbered, able to move fast—Perry Ellis' attractive, offbeat soft silk pants, opposite—loose, easy, gathered-and-tied below the knee (about $250). With his matching shirt (about $150). Saks Fifth Avenue; John Wanamaker; Saks-Jandel; Martha, Palm Beach and Bal Harbour; Dayton's; I. Magnin. Concord Mariner watch at Van Cleef & Arpels. . . .

Carol Horn's khaki cotton dress, above—as pure, as uncomplicated as a polo shirt—with the kick, added style of a larger, prettier collar. To wear in an uncomplicated way—unbelted, loose, free-moving (about $74). Bloomingdale's; Balliet's; Macy's, San Francisco. Details, additional stores, last pages.

. . . AS LONG AS IT'S RED!

What looks most appealing this summer: something cool, loose, slide-y . . . something with "polish," a longer, leaner line . . . something red! It's every woman's color—upbeat, flattering—it enhances any look. On these eight pages: symbols of the best. . .

A wonderful look at night, with an almost limitless range: Oscar de la Renta's caftan-take. Relaxed. Easy. Uncomplicated. But what impact . . . in the unexpected mix of pattern, the strong splashes of red. To wear over white pants—loose, soft, straight; or sashed, held-in at the waist. Hand-painted on silk crêpe de Chine. About $1220. Saks Fifth Avenue, NYC; Lillie Rubin-South & West; Marshall Field's; Balliet's. Details, next to last pages. Hair, Stephane Lempire; make-up, Alberto Fava. . . . *Beauty Note:* Something more to slide on—for impact, instant appeal—Oscar de la Renta Parfum.

Denis Piel

Found at last!—the perfect little dress that goes from nine-to-five and on to dinner. *Above:* A charming small top, loose—but straight, narrow . . . a soft dirndl skirt . . . the brightest, clearest print. By Oscar de la Renta. In silk crêpe de Chine. About $420. Saks Fifth Avenue; Jacobson's; Kane's, Chicago; Balliet's. Hair, this photograph, Stephane Lempire.

These easygoing red crêpe de Chine silk pants (about $126), *right,* could be the start of lots of terrific looks. The one here has a black cotton T-shirt (about $24) with a bateau neck, dolman sleeves—to slide on, live in. Donna Karan and Louis Dell'Olio for Anne Klein & Co. Saks Fifth Avenue; Gidding-Jenny; Hudson's; Carson Pirie Scott; I. Magnin. Details, last pages. These six pages: hair, Garren at The Plaza; makeup, Alberto Fava.

...AS LONG AS
IT'S RED!

Denis Piel

When everything about swimsuits is said and done—what you really want—a suit that makes the most of your body, moves comfortably. This one, *far left*—the "classic" maillot updated—no gimmicks, no extreme cut-outs . . . red! Christian Dior Swimwear. In Antron/Lycra. About $48. Bloomingdale's; Frost Bros.; I. Magnin. . . .

The best ornamental jacket—Halston's, *near left*—red bugle beads on black silk chiffon! To wear unbelted—in a long, unbroken line. Or—belted, body-shaped. Either way, it could be your best accessory . . . this summer, next winter, for seasons to come. Halston Originals. About $1200. Elizabeth Arden Salons; Lillie Rubin-South & West; Martha, Palm Beach and Bal Harbour; D. H. Holmes, New Orleans; Amelia Gray, Beverly Hills; all Halston Boutiques. Here, on the next two pages, the man concentrating on the news: Hubie Boscowitz. Details, see last pages.

...AS LONG AS
IT'S RED!

If you're a bikini person, this one, *near right,* has something extra going for it. Not only the terrific color—but the charm, the femininity of ruffles. About $46. Oscar de la Renta Swimwear by Wavelengths in Antron/Lycra. Bergdorf Goodman; John Wanamaker; Marshall Field's; Robinson's, California; I. Magnin.

Unmistakably, the best "little" top of the season, *center right,* Halston's V-neck wrap halter in red, sweater-y knit. Racy. Dashing. Newer than a tank. And it moves! Day and night. Over pants, over a skirt, under a jacket. In rayon, by Halston Made to Order at Olympic Tower, NYC. Accessories, see next to last pages of this issue.

..AS LONG AS
IT'S RED!

Denis Piel

FASHION

Forecast: Fall '81

BIGGER, BOLDER, RICHER

The key to getting the most out of fashion now is knowing as much as possible, as soon as possible. For this reason, we went to Paris, Milan, London, and New York to get exclusive interviews with twenty-four top designers. Starting here: eight pages of major looks for fall '81, with interviews (plus pages 187 and 188) highlighting what's coming, what's new.

Three words—bigger, bolder, richer—are basic to understanding the new clothes for fall and winter. Some designers say "roundness," others use the words "voluminous" or "roomy." Regardless, it all adds up to one point: Bigger looks newer.

Designers are taking bolder actions this season. They've made skirts more important than pants (but they still show a lot of pants). They've lengthened many of these full skirts to mid-calf or longer. They've shortened others to new heights. Around-the-knee, however, is still the dominant length. Designers see women in an adventurous spirit—wrapping, folding, encircling huge shawls, capes, and ponchos over these bigger looks—and enjoying a new feeling of luxury. They've taken giant steps to break the barrier of uniform dressing by mixing the most marvelous plaids, stripes, and dots together or by tossing wools, silks, and leathers one over the other. These bold fabric combinations are countless, but they're always carefully calculated.

There's no doubt, designers see fall in richer, more luxurious ways—from the extravagant use of fabric (some capes take eight yards of wool) to the one-of-a-kind embroideries and prints inspired by Chinese artifacts. There's also a whole Oriental world of quilting, padding, neckline closings, and colors such as lacquer red, Ming blue, and jade green. Even accessories take on a more polished look. Most important are the leather or wool gloves . . . the dark or patterned legs with exquisite low-heeled leather shoes or boots . . . the wider belts . . . the luxe scarves.—BY JUNE WEIR

LAGERFELD

Big news: Volume. Everything from dresses to skirts, capes, and sleeves has it. Watch for rounded shoulders, rounded sleeves, rounded full skirts. Always belted, for a small waist, with wide belts. **Major look:** "Dolman dress"—part coat, part dress—worn over pants, with midcalf soft leather boots. **Jackets:** Newest is a big blouson, with rounded dolman sleeves and oversized collar, worn over sheer skirts and pants. Two other important jackets—one is widely belted, the other is a wrist-length loose jacket with rounded draped sleeves. **Lengths:** Either very long or very short. **Big colors:** Fire orange-red, lots of navy with shades of brown. **Special look:** Long, slim T-shirt dresses with above-the-elbow satin gloves.

LAGERFELD: "Poncho cape"—circular, big, and roomy, left. Goes over the head. Important bronze buttons. "Dolman dress"—part dress, part coat—worn over cuffed pants, right. Always belted. Voluminous. Rounded shoulders, sleeves, and skirt which unbuttons front and back

Drawings by Antonio, exclusively for Vogue

antano

Fashion Forecast: Fall '81

SAINT LAURENT: Purple shawl over plaid wool belted tunic with black velvet collar, cuffs, and short straight skirt

JEAN MUIR: Voluminous coat in brown Harris tweed with a high collar and big rounded shoulders and sleeves.

"YOU WILL ROLL OR WRAP YOUR FALL CLOTHES FOR COMFORT," CLAUDE MONTANA

SAINT LAURENT

Big news: Tunics, sometimes in plaids. **Pants:** Lots of pants suits for day and evening in men's suitings, but proportionally more skirts than pants. **Skirts:** Short and straight. **Jackets:** Blazers strongest. **Major fabrics:** Plaids for day, black velvet and changeable taffeta for evening. **Prints:** Impressionist-like in deep colors on wool etamine. **Directional colors:** Black, deep dark shades, Scottish plaids. **Accessories:** Belts important. Scarves stronger than ever. Dark stockings—sheer or wool. Medium-high-heeled pumps.

BEENE

Big news: Coats. Three types—steamer coat, polo, trench. All big with rounded shoulders and fullness. Worn belted or loose. In reversible double-faced wools, camel one side, bright color on the other side. **Scarves:** Very important. Oblongs in challis, lacy wool, and suède to frame the face. **Pants:** Lots of them. Return of pegged pants worn with mules in dressy fabrics. **Skirts:** All lengths, except very short. **Fabrics:** Many plaids, wool challis, lots of mixing. **Colors:** Cognac lit with brights. **Accessories:** Copper everywhere.

"MORE FULLNESS, MORE MIXES," OSCAR DE LA RENTA

MUIR

Big news: Coats. Volume without being enormous. Collars are high, shoulders and sleeves are rounded. **Skirts:** Variety of lengths. All with movement. **Prints:** Damask-like prints done on thin woolens. **Dresses:** Continuing T-shirt dresses. **Colors:** Muted intense colors such as moss green, wine, and mulberry. **Accessories:** Knitted stockings, triangle shawls, rounded brim hats.

GEOFFREY BEENE: Big bulky steamer topper in a dark brown and beige alpaca over a floor-length gold lamé dinner dress

Fashion Forecast: Fall '81

GIANNI VERSACE: Black leather blouson with black corduroy collar over high-collared dolman sweater

"There's a coziness to clothes owing to big shapes and fabric mixes," **Geoffrey Beene**

CLAUDE MONTANA: Voluminous coat over belted tunic, pants, and flat boots

"Lengths are not an issue," **Ralph Lauren**

MARC BOHAN FOR DIOR: Chinese tunic, pants suit with frog closings in bold glen plaid wool worn with a worker's cap

GIORGIO ARMANI: Cozy wool cape covers walking shorts in quilted striped silk twill. Shirt is plaid silk with banded neckline, obi tie

PERRY ELLIS: Sexy short sweater in moss green with double-rolled sleeve and deep square neckline. Worn with bronze/navy lambswool flannel cut-off pants

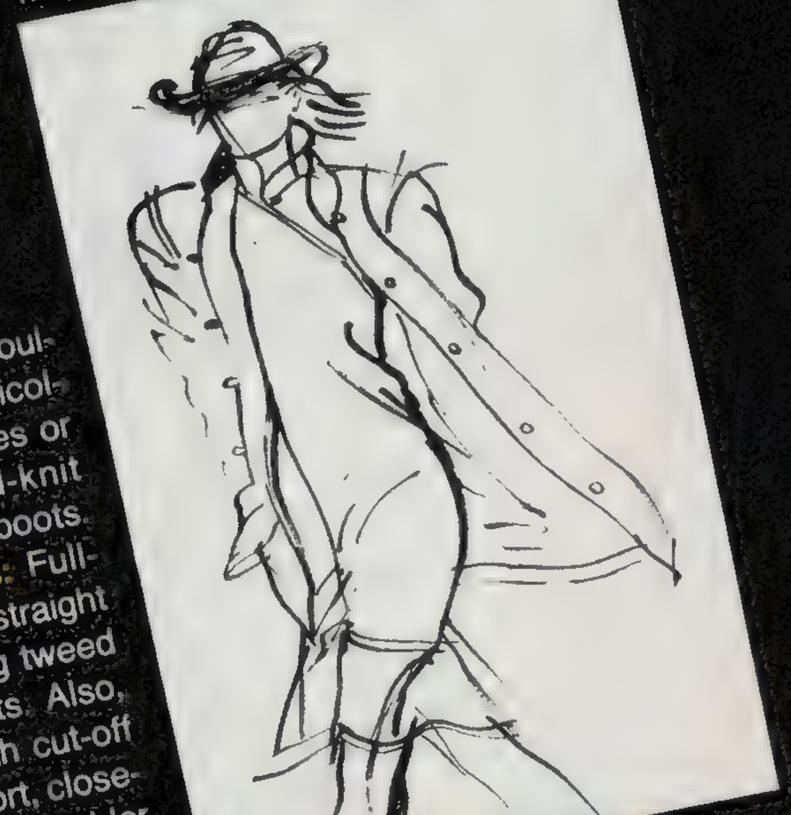
ARMANI

Big news: First time he does dresses. **Influence:** Collection reflects Oriental mood, not sweet geisha but strong samurai. **Pants:** Still more pants than skirts. Two lengths—above-knee or above-ankle. Less rigid. **Skirts:** Important. Most above-the-knee in trapeze shape. Some pleats and panels. **Coats:** Capes replace coats. **Colors:** Lacquer red, China blue, jade green. **Key details:** Quilting, obi ties, gloves.

"There's volume in everything," Lagerfeld

KENZO

Big news: Sweater knits done in geometrics for a patchwork look. These patchwork knits in bright colors mixed with softs. **Skirts:** Come in three lengths—mini, above-the-knee, or way-below-the-calf. **Pants:** Watch for pants under dresses. They are skinny no-cuff pants. **Dresses:** Chinese chemise with bias flounce, side-buttoned neckline, mini-length. **Legs:** Patterned tights worn with low-heeled ankle boots. **Jackets:** Ruffled continues from spring. Now ruffle becomes more of a deep soft shawl collar.



KENZO: Chinese chemise with bias flounce and long jacket

ELLIS

Big news: Ruffled sleeves and shoulders, pegged pants, and lots of bicolors. **Pants:** Either big pouffy ones or very skinny. Worn with hand-knit stockings and leather ankle boots. **Skirts:** Long and full. **Coats:** Full-skirted princess or big loose straight coats. **Jackets:** Newest is big tweed jacket worn with roomy pants. Also, short boleros are shown with cut-off pants. **Sweaters:** Mostly short, close-to-the-body in bicolors with shoulder ruffles. Some long textured sweaters. **Colors:** Darker, richer—moss, wine, and browns are big. **Fabrics:** Plenty of plaids, lambswool flannels. Mixes.

RALPH LAUREN: Santa Fe bulky belted sweater, blanket skirt

OSCAR DE LA RENTA: Decorated jacket, mid-calf skirt, romantic blouse

MARY McFADDEN: Short red dinner dress with multi-flounces

RYKIEL

Big news: Skirts. None are short. All designed for movement. **Pants:** Still has them, but skirts definitely more important. Some Bermudas. **New tops:** Capes. Also, big sweaters in bulky knits. **Directional colors:** Always black-with-a-color. Lurex for day, in colors or gold and silver. **Coats:** Two ways—very near-the-body or big. **Mood:** More feminine. Clothes wrap or envelop.

VALENTINO: Roomy kimono red wool jacket over wool pants suit

UNGARO

Big news: Sweater-knit jackets. Also, capes—eight yards wide in lambswool and angora. **Skirts:** Always full, either bias-cut or pleated. Many mid-calf lengths. **Jackets:** Knitted are newest. **Blouses:** Done in very bright colors, especially dotted silks and stripes. Pouffed sleeves. **Dresses:** Chemises, day and night. Loose or slim with a flounce. **Coats:** Duffels, redingotes. Both longer. **Details:** Quilted jackets, skirts. Many hoods. **Colors:** Warm browns, touches of khaki and red.

SONIA RYKIEL: Black wool cape with rippled edgings over pleated wool skirt and matching black sweater

"I'M OFF TIGHT THINGS TOTALLY. I WANT SKIRTS WITH MOVEMENT," JEAN MUIR

Fashion Forecast: Fall '81

CALVIN KLEIN: Duffel coat in blanket wool, over suede culottes, mohair sweater

UNGARO: Knitted sweater jacket with blouse, full skirt

BILL BLASS: Tunic suit with a mink-trimmed cashmere shawl

PERRY ELLIS: Ruffled big coat in wine flannel over plaid full skirt, over bird-printed pouffy pants

MISSONI: Big knit vest over bulky rounded blouson and trousers tucked into patterned leggings à la knickers

MISSONI

Big news: Addition of fabrics to knits. Four different patterns of tweeds, plus some solid fabrics, such as zibeline. **Pants:** Quilted trousers for first time. Also, long pants tucked into leggings for knickers look. Lots of culottes. Pants shown for day and evening. **Skirts:** Most just cover knees. Tunic sweaters, mid-thigh, worn with tights or leggings in matching pattern. **Colors:** Muted colors with silver cast—especially sage, mauve, orchid. Rust, mustard, and pumpkin also very strong. **Coats:** Mostly toppers in rounded shapes. Some capes. Some coats. **Accessories:** Short boots, big knit vests over coats.

From GALANOS / A new line on

AMERICAN DRESSING

"I like a certain casual formality for day, clothes that make a woman look special and feel right"

Throughout the collection, it's the look of what Galanos calls "luxurious sportswear" that comes across—in silk tunics or elongated jackets, over tailored skirts or pants, even shorts. The sum of it all is equal to a suit, but with a new proportion that makes the difference, in seasonless fabrics with "a certain airiness." Galanos says, "The idea was to take a beautiful shirt and make it into a jacket or a coat that's longer, softer."

Daytime dressing, in Galanos' terms: a satin-stripe silk chiffon blouse and scarf with a striped jacket in a star-patterned silk chiffon jacquard (Gandini)—pieces that, according to Galanos, "can do double-duty, for day or evening." Here, over a wool gabardine skirt. All, about $3595. Saks Fifth Avenue, NYC; Saks-Jandel; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus; I. Magnin. Beauty Note . . . casual, luxurious—a fragrance with an attitude to match: Galanos. Hair, these four pages, Harry King; makeup, Sophie Levy of the Pipino-Buccheri salon. Details, next to last pages.

Marco Glaviano

"I choose fabrics and prints
that can blend into the next season.
I think longevity in clothes is
more important now than ever."

GALANOS /A
new line

Above, one of Galanos' body-shaped dresses for evening, in brilliant red silk crêpe (Abraham), with a small bare top bloused slightly at the back—long and narrow, cut to drape close to the body, and "outlined with a miniature ruffle." About $2950. Martha; Saks-Jandel; Neiman-Marcus; Amelia Gray, Beverly Hills. To order at Nan Duskin; I. Magnin. . . .

Soft like a cardigan sweater, left—a printed silk crêpe 7/8 coat, shaped at the shoulder, over a matching high-neck blouse with 3/4 sleeves. Over pinstripe wool pants—Galanos calls them "slick, not too wide or too narrow, nothing exaggerated." Silk crêpe by Gandini. About $4500. Saks-Jandel; Neiman-Marcus; Amelia Gray, Beverly Hills. To order at Elizabeth Arden Salons; I. Magnin. Details, last pages.

PEOPLE ARE TALKING ABOUT...

FIRST LADY NANCY DAVIS REAGAN

When you meet Nancy Reagan, you're first struck by her size—very small—and by her famous gaze—straight-on, eyes bright, eyes with more warmth than you expect. And at a time when the First Lady's role—the idea of ladies in general—seems up for debate, you know she's at ease with her definition of an oddly defined job: she's a woman set to juggle and enjoy people, the making of her own—and very public—style, the possibilities of a large and lovely white house, and the responsibilities of an official life. And though she's proudly precise about likes and dislikes, she's not about to balk at being called a lady, either: Nancy Davis Reagan, age fifty-seven, is a woman with a deep inner lode of traditional values, a rock-bottom belief in the worth of home, hearth, family, public duty, and certain private preserves. For that, she's been tagged—by some other women, another generation—"anachronistic": but "anachronistic," it sometimes seems today, could apply to any woman who's been married for twenty-nine years and still smiles, with obvious adoration, at the man she got married to. Nancy Reagan smiles quite a lot, in fact . . . and her smile, at least when beamed at Ronald Reagan, is totally direct and secure. She is a woman who's worked, married, raised a family, and now has the freedom—and clout—to bring strength to other concerns: a Foster Grandparents Program, the problems of retarded children, and of drug and alcohol abuse by youth. When touched by others, she "tears up" easily. Traditional, yes. Hardly out of style.

When Mrs. Reagan agreed to pose for Vogue—to be photographed by Horst, for a formal portrait, in the White House room of her choice and wearing the clothes of her choice—she was the sixth First Lady to do this. Mamie Eisenhower was first, in 1953; since then, Horst portraits of First Ladies have become a tradition for us (see page 130). Mrs. Reagan, when asked, opted for the Red Room (red, her reported favorite color) and for her much-reported-on Galanos Inaugural dress (a clothes lover's last chance to wear it; soon, by custom, the dress will go to the Smithsonian to join the other First Ladies' gowns on display).

Traditions exist in our lives because there's a need—and an enormous appeal to them. For this time . . . a First Lady who believes in tradition. We're glad she does. When the day comes to photograph a First Gentleman—how odd it sounds, how right—we hope he does, too.

Photographed by Horst

Camera Press

PRINCE CHARLES, LADY DIANA SPENCER

a royal romance

He has an engaging smile, a regal income, real dash, and terrific job potential. She is tall, slim, blond, beautifully British, and frankly enchanting. In these hard-edge times, they've given us a noble romance... and most diverting engagement. Here, on these four pages, a Vogue exclusive: A closer—loving—look at the facts and figures that are Charles, Prince of Wales, and Lady Diana Spencer...plus an intimate portrait of Diana, the young woman who will be Queen

Snowdon

Lady Diana

THE STORY OPENS...

With the news that Prince Charles had, at last, become engaged—engaged to Englishwoman Lady Diana Spencer, Wedgwood and Royal Worcester shares rose on The London Stock Exchange. Lady Diana's father—red carnation in his button hole—queued up, like any respectable tourist, outside the gates of Buckingham Palace—and took snapshots. Scotland Yard announced they were dispatching two "protection officers" to Lady Diana; some Labour MPs publicly grumped that Margaret Thatcher and the Queen were conniving to distract everyone from the most recent unemployment figures; *The Daily Telegraph* swore faith in the monarchy. In effect, here was History—and it was being written in the best English-novel tradition. Written by a nineteen-year-old girl: Lady Diana Spencer.

Like any good English heroine, she's fair-skinned—and blushes easily. Five-foot-ten and long-legged like her mother, she's rather like a charming young giraffe—wandered, by accident, into the Royal enclosure. Innocent and idealistic, friends say, Lady Diana is also strong-minded: How else, at not-yet-twenty, could she take on such responsibility?

At nineteen, Lady Diana hasn't had time to write her own history; her ancestry—and immediate family—though, can conveniently fill volumes. Although she is of mixed—Scots, Irish, American, and English—blood, she's being touted as the first true English-woman to marry an heir to the throne since Anne Hyde, daughter of the Earl of Clarendon, married the Duke of York, later James II. (When Lady Elizabeth Bowes-Lyon—the Queen Mum—married Prince Charles's grandfather, he was merely the second son; it was not considered, evidently, an Heir-to-the-Throne wedding.)

Lady Diana can claim Royal descent, the genealogists tell us, at least seven times: she is, for instance, descended from Charles II more than once and from James II via Arabella Churchill, daughter of the first (seventeenth century) Winston Churchill and a mistress of James II before he became King of England. Prince Charles and Lady Diana are, charmingly, seventh cousins once removed—and sixteenth cousins. Her maternal great-grandmother was an American—Frances Work of New York, wife of the third Lord Fermoy.

Lady Diana's father, Earl Spencer, drives a bronze Rolls-Royce; her stepmother has a fondness for white mink; her mother is now married to a "wallpaper heir," Peter Shand Kydd. The trivia is endless; it doesn't tell much about Lady Diana.

Third daughter of then Viscount and Viscountess Althorp, Diana was born on July 1, 1961, at Park House on Queen Elizabeth's Sandringham estate. Diana's parents divorced when she was eight; her childhood was spent in Norfolk with her father and on the Isle of Seil—a tiny, five-mile-by-two-mile-wide *(Continued on page 325)*

What can you say about a nineteen-year-old girl who's captivated the world's imagination? That she loves swimming, small children, and, obviously, the future King of England. You can say she's a brave young woman

Photo Trends

The Prince Charles and Lady Diana files:

THEIR CARS, CLUBS, INCOME, ENDEARING MANNERISMS... EVERYTHING YOU ALWAYS WANTED TO KNOW BUT DIDN'T KNOW WHOM TO ASK. A BRITISH HISTORIAN, GENEALOGIST, AND INVETERATE LISTMAKER REPORTS...

BY ANDREW BARROW

Comera Press

Prince Charles . . . Colonel of the Welsh Guards (1976)

NAME *Charles Philip Arthur George Mountbatten-Windsor*
BORN *November 14, 1948*
AGE *32 years, 6 months*
OCCUPATION *Heir to the throne*
TITLES *Prince of Wales and Earl of Chester, Duke of Cornwall and Rothesay, Earl of Carrick, Baron Renfrew, Lord of the Isles and Great Steward of Scotland*
NICKNAMES *Brian, Wales, Action-Man, One Take Wales, Golden Eagle, Red Dragon, P.C.*
HEIGHT *5 feet 10 inches*
WEIGHT *11 stone (154 pounds)*
WAIST *31 inches*
CHEST *37 inches*
EYES *Blue*
NOSE *Broken playing rugger*
MANNERISMS *Forefinger advances in conversation, talks without moving upper lip, quick laugh, ready smile, clasping and unclasping of the hands, exploring of left sleeve by right hand as if in search of an imaginary handkerchief*
BIRTHPLACE *Buckingham Palace*
SIGN OF ZODIAC *Scorpio*
EDUCATION *Hill House School, Knightsbridge; Cheam School, Hampshire; Gordonstoun School, Morayshire; Geelong Grammar School, Melbourne; Trinity College, Cambridge; University College of Wales*
RANK *Colonel-in-Chief of The Gordon Highlanders and eight other regiments; Wing Commander, Royal Air Force; Commander, Royal Navy*
RELIGION *Church of England*
INCOME *About £130,000 (about $290,000) a year*
CLOTHES *Grey morning suits, pinstriped city suits, square handkerchief in top pocket, Turnbull & Asser shirts and ties, Gucci boots, the kilt, wet suits, blazer with brass buttons, velvet slippers embossed with Prince of Wales feathers*
TAILOR *Mr. Watson at Hawes & Curtis, Dover St., London*
BARBER *Truefitt & Hill, Old Bond Street, London*
TOILET REQUISITES *Penhaligon's, Ltd.*
SMOKING HABITS *Nonsmoker*
FAVORITE DRINKS *Gin and tonic, Martini, French white wine, fruit juices, milk, water*
LEAST FAVORITE DRINKS *Tea, coffee, red wine*
FAVORITE FOOD *Smoked salmon with scrambled eggs, peach Melba with whipped cream, bread and butter pudding laced with rum*
HOMES *Flats in Buckingham Palace and Windsor Castle; three-bedroom cottage in Scilly Isles; Highgrove, Gloucestershire*
INTERIOR DECORATOR *David Hicks*
INDOOR ACTIVITIES *Reading, watching television, painting watercolors, cooking*
A FAVORITE POSSESSION *TV with video cassette recorder*
A FAVORITE AUTHOR *Alexander Solzhenitsyn*
MORNING CALL *7:30 A.M. followed by cold shower*
BEDTIME *Usually before midnight*
BED *King-size four-poster in Buckingham Palace*
CARS *Dark-blue Aston Martin, DB6 Volante, metallic-blue Ford Granada estate, mud-splattered Land Rovers*
OUTDOOR ACTIVITIES *Fox hunting, boar hunting,*

(Continued on page 330)

Photo Trends

Lady Diana . . . former schoolteacher—with pupils (1980)

NAME *Diana Frances Spencer*
NICKNAMES *Lady Di, Miss Diana, Shy Di*
STATUS *Earl's daughter, fiancée of HRH The Prince of Wales*
FORMER OCCUPATION *Assistant at Young England Kindergarten, Pimlico, London*
DATE OF BIRTH *July 1, 1961*
AGE *19 years, 10 months*
SIGN OF ZODIAC *Cancer*
EYES *Blue*
HAIR *Streaked blond, cut by Kevin at Headlines, London*
HEIGHT *5 feet, 10 inches*
GOVERNESS *Miss Gertrude Allen*
EDUCATION *Riddlesworth Hall, Norfolk; West Heath, near Sevenoaks, Kent; finishing school in Switzerland*
TRAVEL *Australia, Switzerland*
FORMER HOMES *Park House on the Sandringham estate; Althrop, Northamptonshire; 107 Eaton Square, London; her mother's house in Scotland; her own three-bedroom flat in H block of Coleherne, Old Brompton Road, London*
FUTURE HOMES *See opposite*
FORMER FLATMATES *Carolyn Pride, Virginia Pitman, Anne Bolton*
OTHER FRIENDS *Harry Herbert, Caroline Harbord-Hammond, Simon Berry, Prince Andrew, Charlotte Legge, Carolyn Herbert, Sophie Kimball, James Boughey, Teresa Mowbray, Humphrey Butler*
OUTDOOR ACTIVITIES *Swimming, skiing*
INDOOR ACTIVITIES *Dancing, playing the piano, listening to music*
TRANSPORT *Dark-red Mini Metro, bicycle*
SMOKING HABITS *Militant nonsmoker*
DRINKING HABITS *Occasional glass of wine*
FAVORITE TV PROGRAM *"Not The Nine O'Clock News"*
MANNERISMS *Endearing sideways glance, giggling fits, trying to look smaller than Prince Charles*
EXPRESSIONS *"Quite dreadful," "pretty amazing," "hopefully," "all this fuss," "quite daunting," "absolutely maddening," "very cross"*
CLOTHES *Pullovers, bright-red stockings, low-heeled shoes, low-cut off-the-shoulder black taffeta evening dress*
DRESSMAKER *Emanuel, Brook Street, London*
SHOPS *Harrods, Benetton, Laura Ashley*
JEWELRY *Formerly just a gold pendant and a string of pearls; now sapphire and diamond engagement ring, diamonds galore*
TRANSLATION OF SPENCER FAMILY MOTTO *God Defends The Right*

GREGOR VON REZZORI

Four great European authors

This is the year of recognition—America is rediscovering Europe through the work of four of its greatest writers. Gregor von Rezzori's ravaged Mittel-europa, in exile from its own past. Günter Grass's Germany, epic, tragic, exploded by its myths. Italo Calvino's Italy, where history is a hall of mirrors and a folktale a national treasure. Marguerite Yourcenar's France, from which she is quietly remote (living for over forty years in Maine), though it forms the marrow of her books—and to which she has just returned, in triumph, as the first woman "Immortal" in the rare company of the French Academy.

Of course, the Europe of these authors is no single entity—there is no "European" writing in the sense that there is "American" writing—yet there are bonds. A respect, in all these countries, for literary eminence (when West German Chancellor Helmut Schmidt paid his official visit to China, he brought along author Max Frisch; the equivalent would be Ronald Reagan's making a state visit with Noam Chomsky). An expectation that writers will have a political conscience, and will fight—effectively—for their beliefs. A shared culture and history that enables writers to address every level of society—the best writers are widely read. This Europe is, for us, another world—the "Old World" we have arrogantly called it—one that is, through the work of such writers as these, continually renewing itself.

On these pages: Bruce Chatwin on Von Rezzori, Ted Solotaroff on Grass, Susan Sontag on Calvino, Richard Howard on Yourcenar—the best telling of the best, essential news from abroad.—C.M.

Von Rezzori BY BRUCE CHATWIN

America is discovering (at last!) a powerful novelist, a startling book

EDITOR'S NOTE: *Bruce Chatwin, the author of "In Patagonia" and "The Viceroy of Ouidah," is currently at work on a new novel set in Wales. Here, Chatwin on Von Rezzori and his "Memoirs of an Anti-Semite" (Viking).*

Memoirs of an Anti-Semite is a hypothetical autobiography by Gregor von Rezzori, an uprooted aristocrat from a remote province of the Austro-Hungarian Empire, whose ancestry is a goulash of nationalities (the original Rezzori came from Sicily) and who, out of a visceral fascination for the German language, has become one of its major stylists in prose. He is a tall, strong man with a commanding presence, a china-blue stare, and the melancholic stance of the dandy. He travels, in these days of overweight, with wooden shoe trees in his many pairs of custom-made shoes; I suspect that these beautiful shoes are not so much a mark of caste (or of the parvenu) as a substitute for the country he has lost.

The title of the book, of course, is enough to make the Jew-baiters chuckle and Jews tremble with anger: but neither is going to get the least grain of comfort from this compendium of ironies. Here is a work that tackles—without reproof, without illusions, and without shallow moral judgments; by turns, engaged and detached, funny and sad, tender and heartless; often in a tone of merciless self-flagellation, and always from the most oblique angle one can imagine—the phenomenon of anti-Semitism, and its correlative anti-Goyism, the double tragedy of banal misunderstandings that changed the face of Europe, and the world.

It is the privilege of the novelist—particularly if his favorite form is the first-person narrative—to create his own personality and background; to absorb other peoples' memories as his own, and to tread lightly across the doubtful frontier of fact and fiction. I would hate to try to unravel the facts of his career: the *(Continued on page 328)*

Penn

GÜNTER GRASS

Dominique Nabokov

PEOPLE ARE TALKING ABOUT...

Grass BY TED SOLOTAROFF

"The Tin Drum" author, writing a novel-history—his new mode

EDITOR'S NOTE: *Ted Solotaroff is a senior editor at Harper & Row. His literary essays have been collected in "The Red Hot Vacuum." Below, a look at Günter Grass's new book, "The Meeting at Telgte" (Harcourt Brace Jovanovich).*

There's a story told that, in 1955, a young man, having won a prize in a poetry contest, was allowed to attend a meeting of the prestigious German writers organization, Gruppe 47. He came in his workman's clothes—he had been a potash miner and stonecutter—and unknown, unpublished and unabashed, announced from the doorway, "Ich bin Grass." Since then, Günter Grass has continued to impose himself as the free and committed spirit of German letters who outrageously pulled the rug from over the Nazi era in *The Tin Drum, Cat and Mouse,* and *Dog Years,* and who has continued to be a force for conscience and consciousness in German life.

In a lot of his books, as well, he tends to impose himself, to take up a lot of space at the center of his creation and to fill it with his provocations and passions. In *The Flounder,* his most recent novel, Grass holds forth for some 550 pages on the history of the sexes from the Neolithic Age to the present, along with the vast amount of gastronomic, nutritional, and digestive information he has acquired over the years, along with his own domestic arrangements past and present, along with . . . but why go on. Reading his new book, however, is like being in the company of a *(Continued on page 327)*

calvino BY SUSAN SONTAG

The enchanter, teller of tales—his new "novel" makes the fantastic real

EDITOR'S NOTE: *An anthology of Susan Sontag's works, "A Susan Sontag Reader," will be published in the fall by Farrar, Straus & Giroux. Sontag is now at work on a third novel. Here, an essay on Calvino and his novel "If on a winter's night a traveler" (Harcourt Brace Jovanovich).*

In that invisible city, world literature, Italo Calvino is a grandee. He is also Italy's best living writer of fiction. Calvino, who is nearing sixty, made his literary debut just after World War II with a novel about a youth from the slums who joins the partisans—as had Calvino himself, whose parents were botanists. Soon after, Calvino abandoned the depiction of local slums and recent history and began composing his distinctively serene chronicles of barons perched in trees, cloven viscounts, and nonexistent knights and, later, interplanetary tales featuring characters named Qfwfq and (k)yK.

His characteristic form is the tale. From *The Cloven Viscount* (1951) to *The Watcher* (1963), these stretched to novella length; since then, they have tended to run short, as in the stories collected in *Cosmicomics* (1965) and *t zero* (1967). His compilation of Italian folktales (1956), which appeared in English only last year, supplies the model which is anterior to Calvino's enterprise. The fairy tale, with its naïve relation to the magical, in which the marvelous is normal, is *(Continued)*

Elizabetta Catalano

(Continued) quite different from the fantastic tale, whose relation to the magical is self-conscious. The literature of the fantastic depicts ideal realms, utopias or dystopias that erupt in or contradict the normal.

Calvino's speculative, nonrealistic fiction continues a central pan-European tradition. Calvino shares with Borges many of the same models—Voltaire's philosophical tales, the tales of Poe and Hawthorne, E. T. A. Hoffmann, Robert Louis Stevenson. Like Borges, he is not a novelist. But unlike Borges, he is able to link short work into plausible long forms. His greatest book, *Invisible Cities* (1972), is a sequence of highly condensed narrations, new tales of Marco Polo.

Now Calvino has finally written something like a novel, or at least a long prose fiction, for in order to understand Calvino's work one must revive the distinction regularly made in the nineteenth century between two forms of prose fiction: the "romance" and the "novel." The very title *If on a winter's night a traveler* evokes a hypothetical nineteenth-century atmosphere: a traveler stopping on a snowy night at an inn, companionable strangers around the fireplace, an exchange of tales. . . . That it is a broken or incomplete title suggests Calvino's nostalgia for a lost paradise of narration. The fantastic tale, which is what replaces the fairy tale, seems to reach its apogee in science fiction (think of Olaf Stapledon, early Burroughs, Ballard, Lem, some Calvino); but there is no need to imagine other worlds, to evoke the extra-human. It is necessary to travel, however—as the word "traveler" in Calvino's title confirms.

The fantastic has always been a branch of travel literature: Alice must follow the white rabbit down the hole. (The journey is frequently vertical—going "underground"—not just horizontal.) The point of the narrative *(Continued on page 326)*

Yourcenar BY RICHARD HOWARD

The French Academy's first woman "Immortal": living quietly in Maine, she makes antiquity new

EDITOR'S NOTE: *Richard Howard is a poet and critic whose most recent book of poetry, "Misgivings," was published last year. He is currently preparing a translation of Baudelaire's "Flowers of Evil" for Godine. Here, Howard on Marguerite Yourcenar and her book "Fires" (Farrar, Straus & Giroux).*

She is not yet eighty, and she is immortal—not because she is the first woman to join the "Immortals" of the Académie Française, but because her books—certain fictions, essays, plays, poems—belong to an even more select company, those writings that have an appeal is more immediate than the newspaper's, for they concern the passions of the mind, and are more pervasive than the library, for they concern the passions of the body. Her new book is forty-five years old.

Francis Apesteguy/Gamma

Among the "Immortals": Yourcenar (fifth row, second from right) with colleagues in the French Academy, where she is the first woman member in that organization's 346-year history

To us, Marguerite Yourcenar is important because she is perhaps the only writer alive for whom the "classical" past is not just visitable, as Henry James (whom she has translated) said it must be, but habitable as well. She strikes through the marble to the mask within and then insists—as in her play *Electra, or the Masks Fall*—that the masks, too, give way to the voice beneath. But there is an even greater vitality to be noted: After all, the eternal past is not in question, though it often may be in neglect. It is the immediate past that we are all in danger of losing, of making light of. And that is the wonder of *Fires,* a slim volume of love poems—"or, rather . . . a sequence of lyrical prose pieces connected by a notion of love," as Yourcenar calls it in her penetrating new preface to the American translation on which, as in the case of her other three books in English, she collaborated.

The wonder of *Fires* is that it grants us an access to that remarkable period (it was written in 1936) when Europe, on the edge of its volcano, discovered the gaiety of apocalypse, as had the Pompeiians two thousand years before. This was the moment when Anouilh wrote a *Medea;* Giraudoux, an *Electra;* Cocteau, an *Orpheus;* Gide, an *Oedipus;* and Valéry, a *Narcissus.* It was the moment when Europe at play discovered the intoxication of spectacle—when Barbette, Diaghilev, and Chanel could be invoked by the same sensibility, could appeal to the same audience.

It is this intensity of glamour and depth which the American publication of *Fires* reawakens for us—it is a poetry whose popular insistence is never blurred by its classical reference, whose learning is as lightly worn as its wild liberties. In a series of nine meditations on the theme of "absolute love—*l'amour fou,*" as André Breton was to call it in his crucial works of the period (for the surrealists, from our perspective, belong to this magical period of discoveries as well—belong *(Continued on page 328)*

Jean-Pierre Laffont/Sygma

MARGUERITE YOURCENAR

PEOPLE ARE TALKING ABOUT...

ROBERT De NIRO

BY MOLLY HASKELL

"The most rivetingly original actor to come along since Brando"

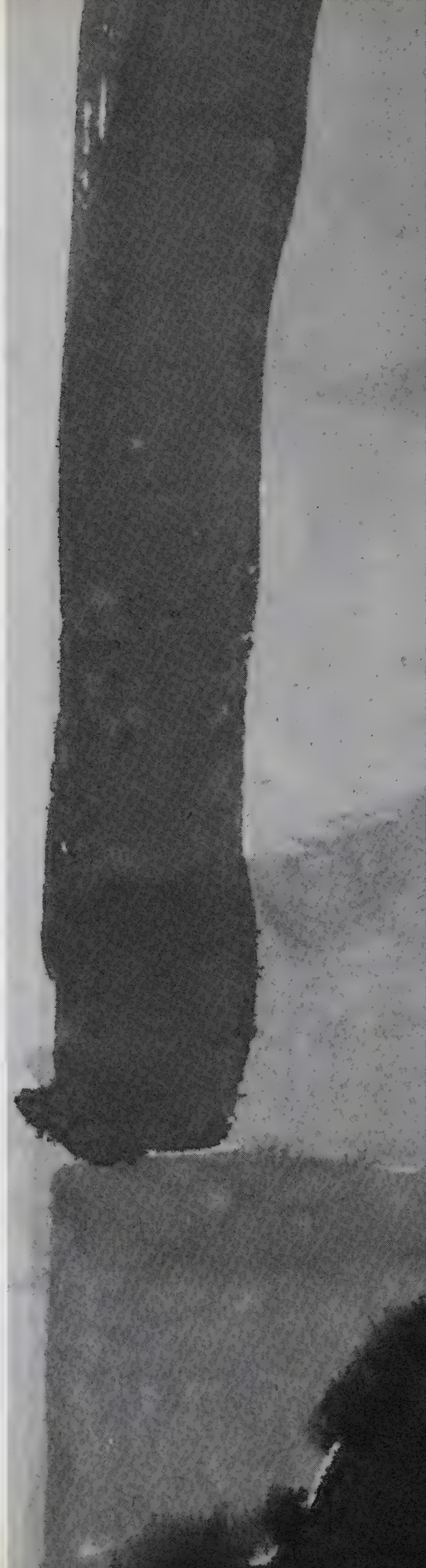
Robert De Niro's award-sweeping role as the fighter in *Raging Bull* reminds us how far we've come in audience taste since 1940, when James Cagney played a fighter in a movie called *City for Conquest.* Cagney was a working-class stiff with fast fists who became a professional boxer only with the utmost reluctance and for the noblest of reasons: he had to prove to the dame in his life (Ann Sheridan) that he could Be Somebody; and he had to make enough dough to keep his composer-brother from having to take a job. He was, you might say, overmotivated. Sentimental hooey perhaps, but those were the lights a great many people lived by, or thought they lived by; and, who knows, maybe a few mugs imitated Cagney and made the world a more civilized place.

Now, forty-one years and 180 degrees round the cultural bend later we have *Raging Bull.* What could illustrate more dramatically the flip-flop in values than the Martin Scorsese-Robert De Niro portrait of Jake La Motta, the meanest and most mystifyingly unmotivated anti-hero ever to grace the screen. La Motta fights . . . well, to fight. Not for art or money or body or soul, nor does he get rid of his unholy aggressions in the ring. His brutishness extends to every facet of his life: he beats his wives, bullies his brother, and plays footsie with the Mafia. Where did this creep come from and, more important, why are people lining up to see and applaud his spectacularly unedifying life story?

In a word: Robert De Niro, the most rivetingly original actor to come along since Brando. Like Brando, like Garbo before him, he's a law unto himself, shattering the mold, challenging the terms by which we judge him.

De Niro is one of those rare stars—Brando and Bette Davis were others, the remarkable Meryl Streep is another—who can play unsympathetic roles and get away with it. (Or simply uncongenial ones—the way Bette Davis of the bulging eyes and accelerated Eastern tempo could convince us she was a languorous beauty of a Southern belle.) The power of these performers goes beyond everyday star charisma into something like hypnosis, a quality of fierce will and bravura they fling at us, chaining us to their purposes and making their most monstrous deeds acceptable. But beneath the dare we perceive some unexpressed quality—call it intelligence or soul—to which we give our trust. De Niro will test this relationship as no other star has ever done.

As an actor, *(Continued on page 329)*



Philip Burke

For Chessy and Bill Rayner, making a turn-of-the-century house their own meant taking their cue from what was there. The result: a year-round weekend retreat of astonishing freshness and all-season charm

Victorian de

Karen Radkai

arner

The huge covered porch of the Rayner house, filled with summer white wicker furniture—a five-month outdoor living room/dining room large enough for twenty-two diners. A second round table is added on the opposite side of the porch. In bright contrast to the whiteness—pink and red velvety gloxinias. To the right, terrace and swimming pool.

Victorian charmer

When Chessy and Bill Rayner bought their year-round weekend "place in the country"—a house that had been moved from the center of a small village onto a field outside the town—their first inclination was to deal with the interiors the same way they had treated the rooms in their New York apartment.

"But," says Chessy, "we quickly learned that what worked so well in the city—where we had large rooms, open spaces—just didn't work for this turn-of-the-century Victorian house with its cluster of small rooms. White walls just weren't right. So we let the house tell us what to do—and that was much better than superimposing our ideas on it. What the house needed was lots of color, wallpaper, flowered chintz, and the bibelots and furniture that add to the Victorian atmosphere. I had a great deal of pleasure finding the right things—many from Elinor Merrell's shop in New York City—because it meant putting together a style of living that was totally different from how we usually live—and even how we are."

The result: a house with enormous charm, a retreat from busy city lives, a welcoming background for gatherings of friends.

Following the lead of the house did not mean preserving it as a quaint antique. It didn't mean living with a lot of fusty small rooms just because they were there. Chessy, who with Mica Ertegün is co-partner of the New York decorating firm Mac II, used a lot of classic, reliable solutions that "anyone faced with this challenge could use" to create more space and, in some instances, the *feeling* of space. *(Continued on page 329)*

We let the house better than super

The Victorian sitting room, above, used at night for guests, or for Sunday evening suppers in front of the fire when the Rayners are by themselves. Here Chessy combines colorful chintzes for the chairs, sofas (some of them Victorian) with the fun of Victorian beaded accents: the tea cozy, far right, mantel cover, bell pulls on either side of the fireplace, valances made from a pulled-apart bassock. Surprise: the framed English prints on the wall are part of a series used to illustrate turn-of-the-century lectures on Egypt.

tell us what to do, and that worked much imposing our ideas of what was right on it"

Opposite page: the "TV" room, with unusual 1880's American stained wicker and a screen covered in mid-nineteenth-century English chintz bedcovers, made for the Portuguese trade. This page: the dining room, with its wall-expanding mirror. On the table: American pressed-glass wine pitcher and goblets, Victorian "witch's globe" filled with colored sand.

Karen Radkai

Summer coolers: the deep-green pool, the lacy whitewashed wicker, fresh salads and strawberries with mint

A typical summer weekend lunch on the terrace near the pool, opposite page. "The trick to enjoying the weekend with friends," says Chessy, "is to bring food from the city and avoid shopping in the country." On the Victorian wicker table: chicken salad from New York, assorted mixed green salads. Chessy, this page, top, on the porch, wearing a Rumanian-style shirt and skirt she had made in Turkey.

Above, left: exterior of the Rayner's house. Once on the main street of a small town, it had been moved to the country when the Rayners bought it. Above, right: summer dessert—strawberries and mint. Right: Bill Rayner, "the weekend chef," making a ratatouille in the kitchen. "I do the cleaning up," says Chessy. On the left wall, collection of nineteenth-century majolica. Outside the kitchen door, a bed of five different kinds of mint plants.

Victorian charmer

Karen Radkai

Chessy in the garden, upper left, among the annuals. "My specialty is weeding." For the master bedroom, lower left, Chessy found one wonderful old English chintz that Luis Perez transformed into lavish bed and window curtains (window liners are made of new lace), and a blue velvet overstuffed armchair complete with its original lace antimacassar—tassels and all. Corner spool chair is English. Prints are from a book on Napoleonic beds; Chessy had them separately framed.

Karen Radkai

A house filled with flowers — from the cutting garden, and on the chintzes bearing bright bouquets of blossoms

Victorian charmer

The master bathroom, above, a sunny, airy room where nicotiana plants thrive, houses Chessy's collection of Victorian and Japanese black papier-mâché, her treasury of colored beach glass. Adding to the charm, lampshades covered with cuttings from old English chintz curtains, the needlepoint pelmets over the antique lace curtains. Detail, right: some of Bill Rayner's prized roses well displayed on an antique English double-tiered lazy Susan.

HILLIE MAHONEY: "WE MUST LISTEN WHEN OUR BODIES TELL US THE TRUTH ABOUT OUR LIVES. IF WE LISTEN, WE NEED NEVER GROW OLD . . ."

See Hillie Mahoney walk down a street, and it's likely you'll be struck by her look of vitality, her energy. And her looks don't lie. Hillie *is* vital and energetic but not by chance. By design. As the wife of David Mahoney, chairman and chief executive officer of Norton Simon, Inc., a multi-billion-dollar conglomerate, Hillie's life is one long agenda of meetings, trips, and high-powered business entertaining. Like many women married to top decision makers, she's used to receiving twenty minutes' notice that there will be six coming home with David for a working dinner, used to hearing "something's come up," which means a sudden drastic change of plans. It's a role that's as taxing as many jobs, needing a special kind of energy that Hillie believes can be derived only from living a healthy life.

It was Hillie's interest in the preventive work being carried out by the American Health Foundation (of which David Mahoney is chairman) which resulted in the creation of the Mahoney Institute for Health Maintenance that now directs a worldwide program for disease prevention and the promotion of good health. And it is Hillie, as president of the Women's Board of the Boys' Club of New York, who first introduced the Institute's national project—"Know Your Body"—to the Club and to schools to teach children (from the first grade on) how to avoid or counter risks to their health, and to encourage them to carry a "health passport" containing personal data as well as "keep fit" information.

Hillie is her own walking "health passport." She looks at least ten years younger than her forty-six years, says she has more stamina now than she ever had at twenty. For how she does it, see the next four pages. —SHIRLEY LORD

THE HEALTHY LIFE

... the only kind to aim for, as far as Hillie and David Mahoney are concerned.

This dynamic pair puts new meaning into "living well"

"IF I DON'T EXERCISE EARLY, MY WHOLE DAY IS SHOT." ABOVE, AT HOME, AEROBIC MOVEMENTS ON THE JOGGER; LEFT, A 7:00 A.M. BRISK WALK IN THE PARK WITH DAVID

HILLIE'S HEALTH PRIORITIES: TIME FOR RELAXATION, WALKING, EXERCISING, "ENERGY BREAKS" (LIGHT SNACKS)

Hillie credits her tenacity for self-improvement to a strong sense of personal responsibility for her own health and well-being, nourished by family encouragement from her early childhood. In 1941, she set out with her parents and two brothers on a journey to visit her grandparents in Germany: "The War made it too dangerous to go the normal way across the Atlantic, so my parents decided we should go via San Francisco and Japan, and take the Trans-Siberian Railroad to Silesia and then to Hamburg. We arrived in Japan as Germany invaded Russia, so we were stuck there until the end of the War. Food was scarce. Our diet was primarily soy beans; meat was virtually nonexistent. But my parents stressed the positive aspect that we were together and never healthier. I didn't realize it then, but it was my first experience of the holistic health approach.

"It took us nine hard years before we could return to our home in the U.S. I remember the boat coming into New York harbor. We all cried, it was so moving. I longed to return to a normal life . . . and Tootsie Rolls! No wonder I was such a pudgy teenager. [Hillie is now a perfect size four.] I couldn't wait to go out into the working world. I started at Time-Life as an office girl and had to be on the job at 8:30 every morning. I didn't appreciate the importance (and joy) of getting up early then, so I'd give my face a brisk scrub and run! My mother, coming from Europe where skin care is a fact of life, instilled in me the absolute *necessity* of regular skin care, telling me to moisturize and protect my skin at least twice a day."

Although Hillie considers herself "lucky" to have had sound skin-care guidance early on, she says she learned "late" the importance of diet and exercise. "I used to love gooey pastries, but as I wanted to be thin I'd say to myself, 'Twenty seconds on the lips, twenty years on the hips.' Today I think, 'Oh, they're poison'—I'm not tempted to take the slightest bite."

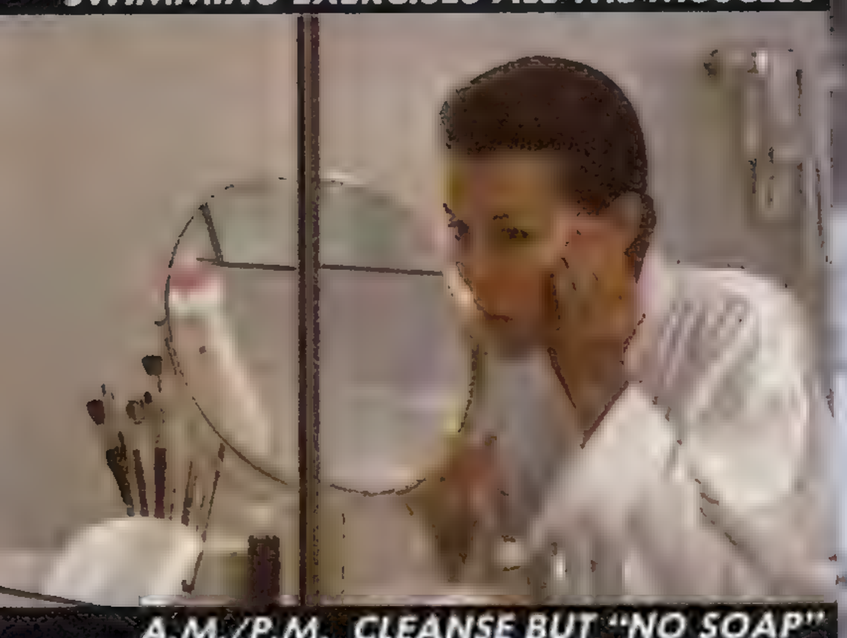
This attitude started a few years ago, during Hillie's convalescence following an operation, when she worked with a professor of dietary and physical therapy. "For the first time in my life, I realized that 'You are what you eat and drink' isn't just an empty phrase but a definite concept . . . that what you put in your mouth can affect the condition of your nails, hair, everything which shows on the surface. I changed my habits from then on. Now I never take sugar, caffeine, and rarely alcohol." Hillie Mahoney, in common with all busy women who have jobs to do, homes to run, and children to look after (she has two sons from a previous marriage), has no magic formula for finding the time to carry out an exercise regimen, participation in sport. "First you have to find the exercise, the sport you like," she said. "That's half the battle; *(Continued)*

Eating less, moving more, taking time out to rest and study something worthwhile—these add up to a good healthy life"

THE HEALTHY LIFE

"CYCLING BLOWS AWAY THE 'COBWEBS'"

SWIMMING EXERCISES ALL THE MUSCLES

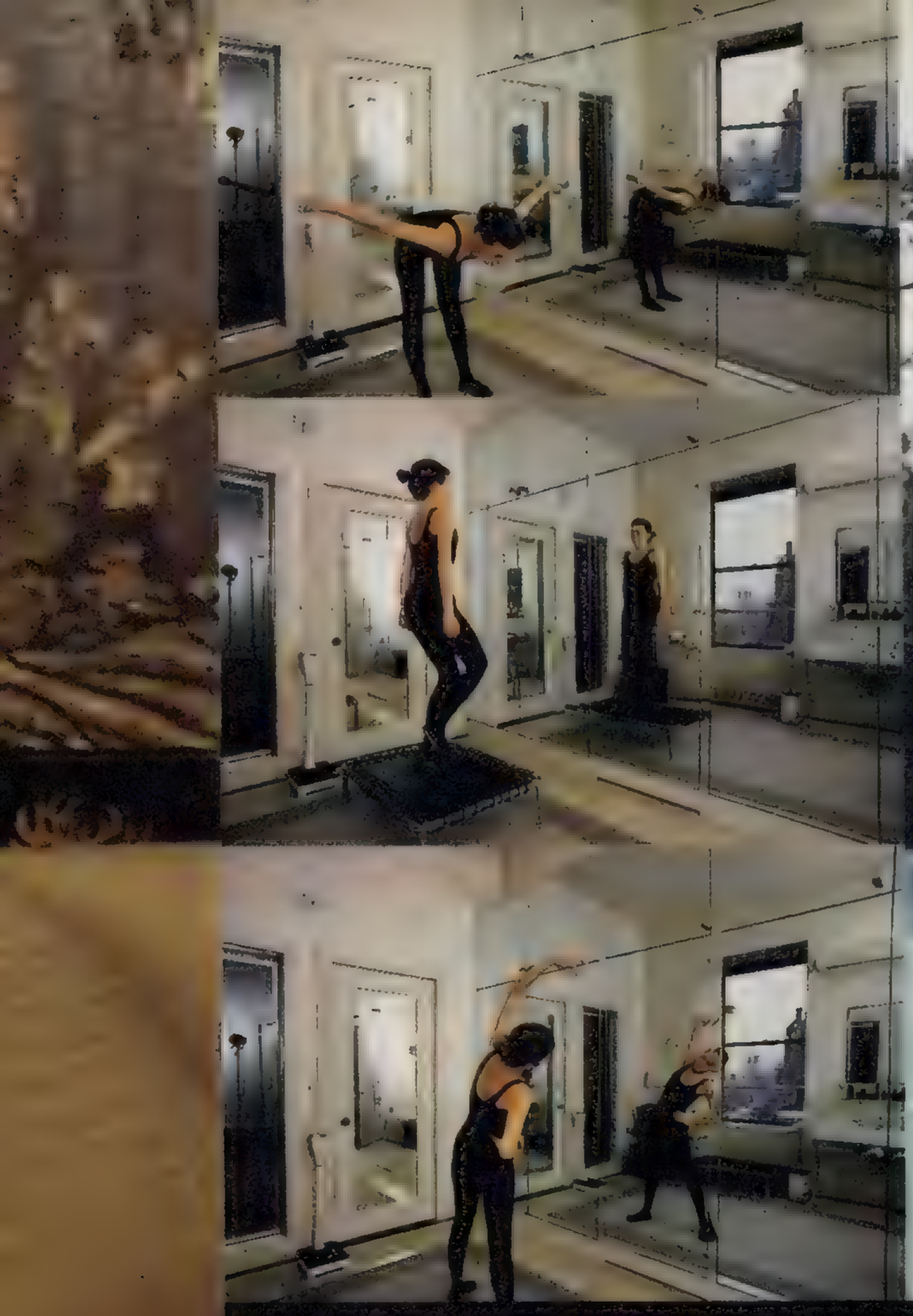


A.M./P.M. CLEANSE BUT "NO SOAP"

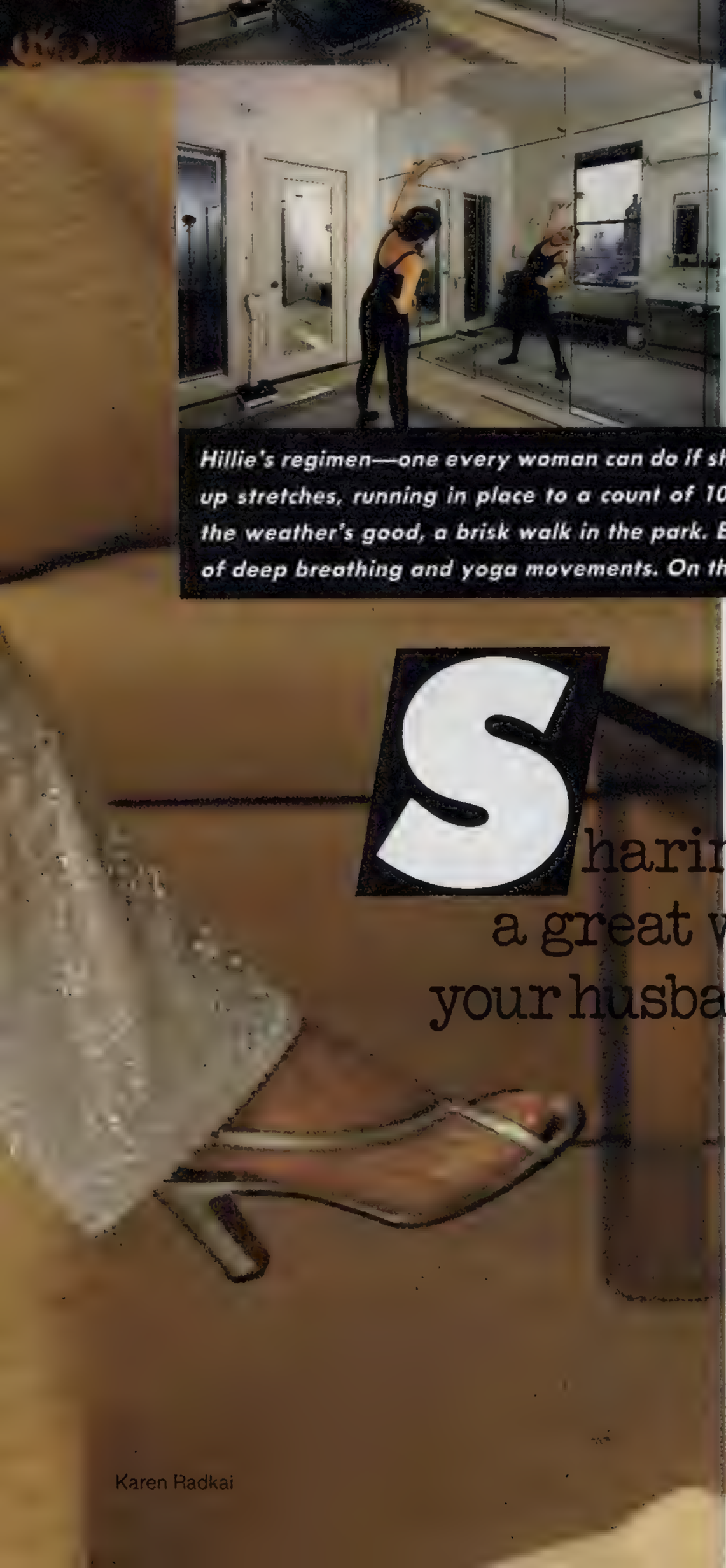
Karen Radkai

HILLIE MAHONEY: "IF PEOPLE STRETCHED THEMSELVES MORE, THEY'D FEEL FITTER. IT'S SO IMPORTANT FOR BODY ALIGNMENT. IN SUMMER, I ENJOY STRETCHING ON THE BEACH BECAUSE THE AIR THERE IS SO INVIGORATING AND CLEAN."

HILLIE'S FAVORITE LOOK—RELAXED, EASY, THE KIND OF CLOTHES SHE DOESN'T HAVE TO THINK ABOUT, "KNOWING THEY'LL TAKE ME ANYWHERE" — OFTEN BY HALSTON



Hillie's regimen—one every woman can do if she puts her mind to it: early A.M., a twenty-minute workout, with ten warm-up stretches, running in place to a count of 100 for overall toning, twenty barbell toners to firm upper arms, and when the weather's good, a brisk walk in the park. Early evening, ten minutes of more stretching exercises, plus a combination of deep breathing and yoga movements. On the weekend—as much tennis, walking and swimming as possible. . . .



Karen Radkai

(Continued) because it's no good trying to follow anything which bores you or you really have no time for . . . the only way it works is to program exercise into your day. Making a date with yourself, *for* yourself!"

Hillie firmly believes in the importance of food breaks. "Obviously breakfast: fresh juice or fruit, a poached egg, whole-wheat toast, herbal tea; then another tea mid-morning—I love the combination of mint and camomile—with perhaps a piece of cheese; a light lunch (fish or salad); in the afternoon, an apple and some yogurt; and then a *very* light dinner. I've learned the more stress there is in your life, the less you should eat; your body shouldn't be overloaded. It shouldn't be overloaded *period!* Since I've adopted this way of eating, I have much more energy. I'm sure extra exercise helps, 'oxygenating' my body from my first workout early A.M. to the stretching exercises and yoga I do in the early evening. Rest and sleep are just as important to me as movement and exercise—and I believe in 'resting' my skin, too. I don't put makeup on in the morning unless I have to, and I avoid touching my skin as much as possible.

"It takes time to discover the kind of regimen, diet, pattern of living that produces results; but once you've found it, you never need to worry about looking older, and 'older' can be just as alive and vital as 'younger'—sometimes more so. My mother is a perfect example—and my optimistic vision of myself in later years. She exercises with me in the apartment; and she's just like a pretzel, so slim and flexible. I really do believe that 'age' is an attitude of mind." ▽

> Sharing a sport is a great way to help keep your husband healthy"

THE FRAGRANCE LIFE

WOMAN'S CHOICE

BY SHIRLEY LORD

Almost made to order—for different skin types, personalities, moods, activities, times, places—that's the kind of choice you have today, from a profusion of fragrances presented in an endless variety of ways. It means you can use fragrance as you use clothes and makeup: as an expression of your personal sense of style and freedom of thought. Fragrance has "come of age" to have a special place, a new relevance in how you put yourself together and —most recently—in how you like to live. For the latest information and to help you "pick and choose," see the next six pages.

Golden, glowing with health and vitality—the best look in the world to have, boosted by the sheerest kind of makeup (Teint Dior by Christian Dior, Snappy Rose lipstick); the unaffected kind of fashion (a superbly cut silk shirt by Geoffrey Beene, turquoise earrings by Robert Lee Morris at Artwear). And fragrance that works with it all, light, bright, cheerful, always reminiscent of summer. Red by Geoffrey Beene, Dioressence by Parfums Christian Dior, Tatiana by Diane Von Furstenberg, Flora Danica by Swank, Michelle by Balenciaga, Paris, L'Air du Temps by Parfums Nina Ricci, and the new and lively Epris by Max Factor. Hair, Garren at The Plaza; makeup, Ariella. Stores, last pages.

Avedon

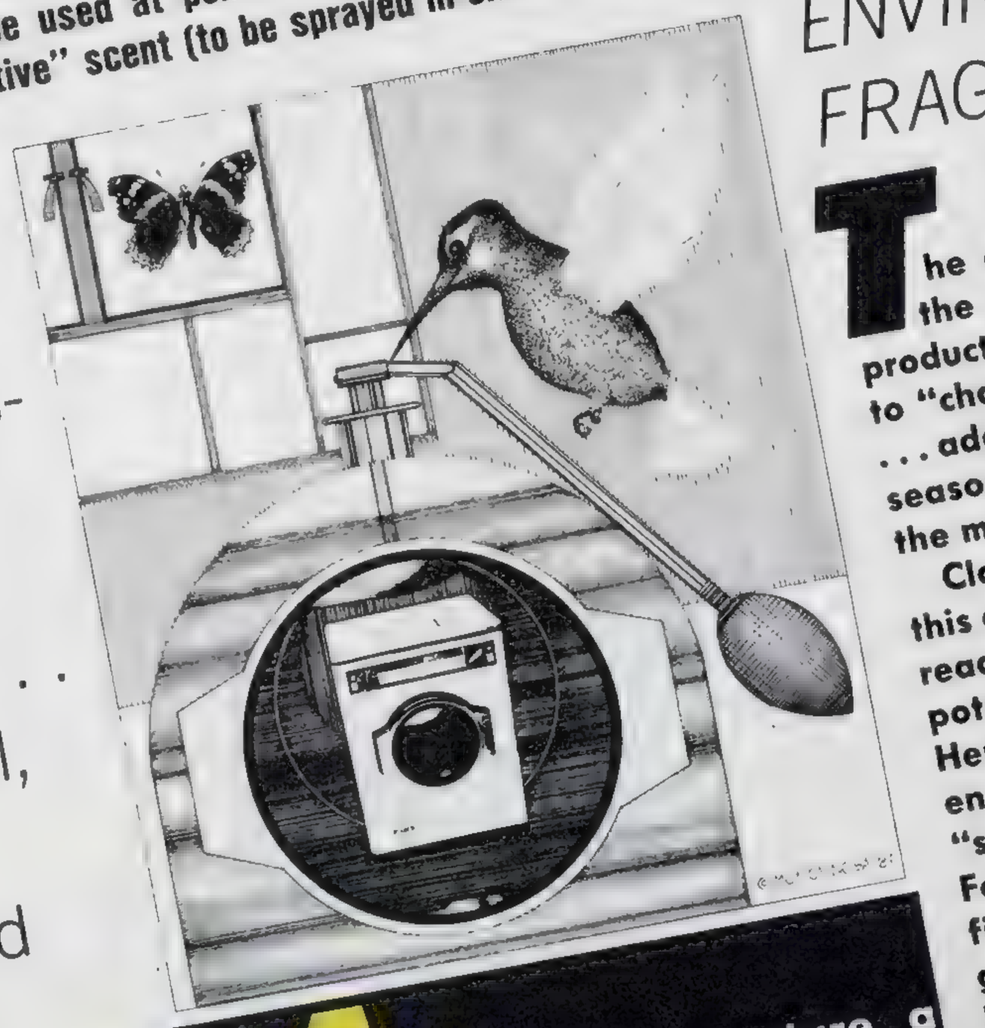
on the scent of some

What's news: the way to think about fragrance today—as a big influence, adding its own spell to the colors and clothes you wear, to the background you create at home, to your self-expression

Fragrance and fashion are forms of language, and stores are tying the two together to communicate to consumers at "fragrance outposts" where designers who give their names to perfumes also sell their fashions. The newest: Cacharel's scent Anaïs-Anaïs, sold where Cacharel clothes are sold in major stores . . . and coming, next fall, the first Missoni fragrance, to be sold in Missoni fashion departments as well as on cosmetics floors.

SCENT & SCIENCE

Our sense of smell delivers its signals directly to the brain via about twenty-five thousand primary nerve endings, each of which is actually a tiny branch of the brain itself. Over the past few years, scientists have begun to reevaluate the importance of this, investigating the possibility that administering drugs via the nasal cavity may be one way to absorb certain drugs more beneficially. The World Health Organization, for example, is supporting a research project for a "sniffed contraceptive." And more esoteric ideas abound, like a "persuasive" scent (to be used at political meetings?), a "receptive" scent (to be sprayed in classrooms).



And a new departure, a luxury cold-water wash in White Linen fragrance . . . for hand or machine washing of clothes!

Monica Incisa

Scent Measures

Strongest: perfume, containing 12 to 20 percent of concentrates from oils of flowers, plants, roots, and herbs. Apply to pulse points of the body. *Less strong:* toilet water (also called eau de toilette), eau de parfum—containing the same fragrance notes as perfume, but in a diluted form. Apply via an atomizer to diffuse alcohol content and let true scent cling to skin. *Lightest:* eau de cologne, cologne, containing the lightest concentration of ingredients—refreshing, soothing, so light it can be used as a rubdown after a strenuous day.

ENVIRONMENTAL FRAGRANCES

The era of fragrance for the home is here, with products specifically created to "change" the atmosphere . . . adding the scent of a new season or location (the sea, the mountains, the country).

Claire Burke, a pioneer in this area, has added to an already varied line of sprays, potpourri, candles. Strewing Herbs, for instance, to freshen the entire house: simply "strew," herbs, then vacuum. For the first time, you will find Estée Lauder home-fragrances' outposts in the home-furnishings departments of many big stores as well as at the Lauder cosmetics counters. Her famous fragrances will be in many different versions—delicate sachet papers; potpourri in lacquered boxes. . . *see left.*

thing new

men

Do they care about fragrance? Yes . . . and no. From available statistics, it appears they do like to use a cologne, an after-shave, but not a perfume—yet. And, although there's still a preference for unequivocal he-man scents (like Polo by Ralph Lauren, woodsy, leathery; and Paco by Paco Rabanne, brisk herbals, distinct aromatics), The Fragrance Foundation reports "an increase in the sale of more sophisticated blends"—like Oscar de la Renta's Pour Lui, which combines green notes with chypre and rose; and Lagerfeld for Men, spicy, with tabac notes. Young men are becoming more self-aware, a fact underlined by Professor James G. Clawson of the Harvard Business School, who recently told Fragrance Foundation members (all connected with the fragrance industry) about the new self-awareness course at Harvard. It marks the first time general well-being has ever been in the curriculum. . .

MAKING A LASTING IMPRESSION

"Scientifically created to attract, the first pheromone-based fragrance. . ." is how Richard E. Meyer, president and chief executive officer of Jovan Inc., recently introduced his company's latest achievement, Andron, a duo of obviously complementary colognes, one for men, the other for women. It was no idle boast. For the past five years, Jovan's research team has been working closely with scientists worldwide trying to establish a link between human sexual attraction and the sense of smell, linkage well-documented in the animal and insect world where pheromones, chemical "messengers" secreted into the environment, act as sexual stimulants (see Fragrance Now, page 166).

Now, with the use of highly sophisticated laboratory equipment, a pheromone is believed to have been isolated and identified in human sweat. Alpha androstenol (present in Andron) is said to be chemically akin to sexual hormones and, when purified, to smell curiously like sandalwood.

Jovan, which became one of the most important U.S. fragrance companies after the introduction of Jovan Musk Oil in 1972, followed with particular interest the research going on in England regarding subliminal scent signals exchanged among human beings. Last year at the University of Warwick, a scientific team reasoned that perhaps animal attractants like civet, ambergris, and musk in contemporary fragrances were successful because they mimic human attractants. An experiment with a "perfume-like" substance composed of human tears and sweat (containing alpha androstenol) suggested on selected groups of men and women. The conclusion was that the scent did increase magnetism, ". . . causing subtle but definite changes in the mood and behavior of the men and women wearing the compound."

And now there's Andron, containing the same pheromone, alpha androstenol (plus patchouli, civet, musk, *and* ambergris in the male version; jasmine, tuberose, and black narcissus in the female).

"Alpha androstenol is the most expensive ingredient used in perfume," according to Meyer. "A pound costs $44,000; but only a minute amount is needed to leave a lasting impression."

"Look for a brand-new product, the deo-cologne, a deodorant and fragrance in one, to be sprayed over the entire body

COLOR HAS A SPECIAL MEANING WHEN IT COMES TO FRAGRANCE . . . AS PART OF A PERFUMER'S LANGUAGE (AMBER, GREEN, OR GOLD IS OFTEN USED TO DESCRIBE SCENT COMPOSITIONS); AS PART OF A PERFUME'S PERFORMANCE—SKIN COLOR, SKIN OILS, DELIVER THE FINAL RESULT OF THE ALCHEMY IN THE BOTTLE. "GOLD" FRAGRANCES, DENOTING THE USE OF VERY RICH ESSENTIAL OILS, JASMINE, AND TUBEROSE (LIKE JOY BY JEAN PATOU, CHANEL NO. 5, SHALIMAR BY GUERLAIN, OSCAR DE LA RENTA PARFUM) ARE FOR DRY SKINS THAT HAVE TROUBLE RETAINING FRAGRANCE.

"Can you believe. . . city fountains spouting fragrance, pretty girls giving away fragrance in subways and streets? It isn't Utopia; it's NYC next month, when the second Annual Festival of Fragrance takes place, with a parade down Fifth Avenue. It can't hurt . . . and will, we hope, inspire other cities to follow suit

FROM THE 1980 FRAGRANCE AND COSMETIC BUYER SURVEY:

"Fragrance dominates sales at the country's department-store cosmetics counters

the fragrance life... at night

Sudden sorcery: an unexpected, unusual fragrance at night . . . when olfactory senses are at their keenest, when softer lighting, the dark of night intensify aromas, all helping to lock the "memory" of a scent away in the subconscious . . .

Body blending—that's what you're doing when you apply fragrance to your skin. Some fragrances will be more compatible with your particular body chemistry than others: one of the reasons fragrance is such a mysterious business, leading even perfumers, who can instantly identify notes in a composition, to admit they are powerless to influence the perfume's final result on the woman who wears it. To get maximum effect (and life) from a perfume, experts advise that you apply it on any of eight important pulse points (behind wrists, knees, ears, in the crook of the arm, between thighs, above the heart, on the nape, and the temples) where heartbeat "warms" the fragrance and keeps it going. One easy way to discover how certain key notes in fragrances work with your skin is to visit a Perfumer's Workshop (in many department stores), each of which offers some of their sixty-three major essential oils and scents (including unusual ones like marigold and peony). There, you can also have a perfume blended for you alone—although you should realize that *every* fragrance is unique when *you* wear it, because skin oils are as different as fingerprints . . . but much more intriguing because skin oils change in subtle ways all the time (affected by diet, climate, emotion) and so, then, of course, will your scent . . .

Part of dressing for special, to-be-remembered evenings, a pretty softness about makeup and hair, skin-showing clothes, eye-catching accessories. And mind-catching fragrances, such as Mētāl by Paco Rabanne, Silences by Parfums Jacomo Paris, L'Interdit by Parfums Givenchy, A Touch of Class by Fabergé, Y by Yves Saint Laurent, Chantilly by Houbigant, First de Van Cleef & Arpels, and the provocative new Tomango de Leonard by Leonard Parfums.

Avedon

the perfect makeup for black skin from Charlie by Revlon: Amber Bronze Fresh New Makeup, Plum Glow Colorblend Soft Cheek Pencil, Silverfrost Orchid and Pearlfrost Dusty Pink Fresh-Fresh Eye Color, Black Kohl Colorblend Soft Eye Pencil, Sheerfrost Lilac Extra-Extra Shine Lipstick. And one of the world's best-selling fragrances to go with it all—Charlie by Revlon. Fashion from Michaele Vollbracht; earrings, by Robert Lee Morris at Artwear, New York City.

the fragrance life . . . a change of pace

Switching fragrance can give you the kind of mental refreshment you get from a change of season . . . as now, when summer means the pleasure of baring more skin, of wearing your hair free and loose, of paring your accessories down to a pair of impact earrings, to an air of impact scent . . .

Fragrance is meant to put a charge into the atmosphere, adding to all that's racy and dashing or, alternatively, reserved and mysterious about you. There's an element of surprise in the touch of mandarin orange in Vôtre by Charles Jourdan Parfums . . . in the rare osmanthus from the Orient that coexists with black currant in Ciao by Houbigant International . . . in one of the biggest bouquets in the world: White Shoulders by Evyan, which contains eight hundred floral notes . . . and in the creative artistry of Estée by Estée Lauder, where a top note of rose blends with a middle note of coriander, a base note of tree moss . . . exquisite fragrant surprises that maybe were "made for your skin"— you'll only know when you try them.

Summer makeup should be light, bright . . . like the soft-spoken new color statement from Elizabeth Arden Rainbows collection: on eyes, Rainbows shadow, Skyline Blue pencil, Passionate Pink blush, Flirtatious Fuchsia lip color. All that's right about summer fragrance: an evocative blend of summer scents—like honeysuckle—as well as the rich and rare—like jasmine—both found in Chloé by Parfums Lagerfeld. Earrings by Robert Lee Morris at Artwear, NYC. Stores, last pages.

Avedon

ALL DRESSED... AND READY TO GO

The hardest clothes to find for summer: clothes that are as cool as they are "dressed"—clothes to work in, travel in, live in, day in, day out. On these six pages—the most attractive examples . . . all with the sharpness that comes from dark colors, often hit with white . . . the polish that comes from crisp, clean, uncomplicated styling . . . and the dash that comes from a longer line, softer tailoring.

Opposite: From Oscar de la Renta—the new proportion of a long white pullover shirt/tunic over a slim black skirt . . . a finished look executed with softness, ease. Of slubbed silk, about $485. Bergdorf Goodman; Garfinckel's; Jacobson's; Marshall Field's; Sakowitz; I. Magnin.

This page: Another answer—in an easy-going dress. Now, one that's striped, bloused, a little looser . . . a lot more dashing. Of silk crêpe de Chine by Flora Kung/Disegni, about $130. Lord & Taylor; Hudson's; Frost Bros.; Joseph Magnin; Liberty House of Hawaii. Details, last pages. These pages: Hair, Edward Tricomi, Louis Alonzo, both Pipino-Buccheri salon; makeup, Rex, Sandy Linter.

ALL DRESSED... AND READY TO GO

More of the dressing that you want for warmer weather—relaxed yet sharp . . . cool yet covered . . . uncomplicated yet with undeniable impact. You see it, *above*, in Calvin Klein's longer sage nubby silk bourrette cardigan jacket (about $260), over a black long-sleeved rayon/silk jersey dress (about $220). Two terrific pieces . . . in two of the best summer fabrics. The line—long, clean, soft. Bonwit Teller; Saks-Jandel; Hudson's; Kreeger's, New Orleans; I. Magnin. . . .

Right: The dash of dressing in black . . . in two easy pieces that come together as a dress—a thin linen take on a T-top (about $130), and short cotton gabardine culottes with pleats in the front (about $130). By Donna Karan and Louis Dell'Olio for Anne Klein & Co. Bloomingdale's; B. Forman; Nan Duskin; Dayton's; I. Magnin. Fashion details, next to last pages this issue.

Andrea Blanch

ALL DRESSED... AND READY TO GO

When you want a polished look that's more relaxed—more attractive . . . *Above:* The cool, pretty, "longed-for" dress that can go to work, to dinner . . . that goes with all the ease of an elongated shirt. By David Hayes in beige silk crêpe de Chine freshened with white dots, about $198. Saks Fifth Avenue, NYC; Nan Duskin; Saks-Jandel; Balliet's. To order at I. Magnin.

Andrea Blanch

Above: A soft, untailored alternative to suit dressing—Calvin Klein's peach cotton/linen cardigan (about $200), Persian peach suede tank top (about $340), and parchment silk crepe de Chine pull-on panel skirt (about $140) . . . worn unbelted for the ease, the languor you get from a longer, unbroken line. Lord & Taylor; Kaufmann's; Rich's; May D & F; I. Magnin. Fashion details, next to last pages of this issue. . . . *Beauty Note:* More appealing softness from Calvin Klein—the gentle colors of his new Persian Peach powder blush and lip color . . . and the gentle fragrance of Calvin Klein perfume.

Pain

Science finds

BY ELLEN SWITZER

What hurts? ... Even minor aches annoy; we all fear intractable pain. Now, medical researchers are unlocking the secrets of pain control — new drugs, new techniques, new psychological insights

"My shoulder feels as if a knife were slicing through it." "My stomach seems to be on fire." "My head feels as if it were splitting apart." "My ankle feels as if someone were jabbing at it with an ice pick." "That dull, throbbing ache in my back never seems to stop."

"Pain is known to us by experience and described by illustration," wrote the noted British cardiologist and medical editor Sir Thomas Lewis. In this one sentence, he sums up the dilemma that faces both patients and physicians when confronted by the problem of pain. Almost all of us have experienced various kinds and degrees of pain at some time during our lives. It's probably the one symptom that sends us hurrying to the doctor. Yet pain is completely subjective and personal; it cannot be measured or even be classified by objective standards. The patient has to tell the physician how the pain feels. What's more, although we know that certain drugs and some other physiological and psychological measures work to alleviate pain, we frequently don't know *how* they work and *why* they are effective only for *some* pain-wracked patients.

Pain is probably America's most costly health problem, both in terms of dollars and quality of life. John J. Bonica, M.D., director of the Pain Clinic at the University of Washington and president of the International Association for the Study of Pain, has estimated that various painful conditions cost the national economy

HOW TO HANDLE PAIN: ADVICE FROM THREE DOCTORS

1. If you feel any new, previously undiagnosed pain which does not respond to aspirin, call your physician.

2. Familiarize yourself by reading or talking with your doctor about the kinds of pain that can signal serious trouble, e.g., a heart attack or a bout with appendicitis. If you or a member of your family is showing these symptoms, seek medical help.

3. Most headaches, muscle strains, arthritis, and other mild to moderate pains respond well to aspirin or, if aspirin tends to give you indigestion, to one of the acetaminophen preparations, like Tylenol. There usually is no point in buying expensive over-the-counter "extra strength" or "added ingredient" medications. The "extra strength" just means that there is additional aspirin or acetaminophen in the pills. The extra ingredient is usually caffeine, about as much as in one cup of strong coffee. Plain aspirin is almost always cheaper and just as effective. Do not allow aspirin to get too old or to take on moisture. If the pills have a vinegary smell, the aspirin has broken down into its basic ingredients, will probably not be effective for pain, and can be irritating to your stomach lining. Throw it out; buy a fresh supply.

4. Don't take aspirin for stomachaches . . . it will probably make them worse. Bicarbonate of soda or one of the antacid medications is a much better idea for stomach pain.

5. If you have a prescription for pain given you by a physician on another occasion, check with the doctor before reusing it. It may be inappropriate for what is ailing you now. If you have any Darvon, you may want to check with your physician as to whether he wants you to use it under any circumstances. The FDA lately has issued some fairly strong warnings against it. The doctor may prefer you not to use it; if so, throw it out.

6. If you have severe menstrual cramps, ask your doctor about some of the newer medications like Motrin or Ponstel which specifically inhibit prostaglandin formation, which may be causing

new ways to keep you from hurting

about sixty million dollars per year in direct medical costs, as well as in lost productivity and various workers' compensation programs. In recent years, money and scientific manpower have been applied to the search for better methods of alleviating pain, with good results.

"What's happened in the last few years is that, through our increased knowledge of the nervous system, the brain, and new insights into the functions of various glands, we have finally obtained some handles on the problem of pain," says Kathleen M. Foley, M.D., associate professor of neurology and pharmacology at the Cornell Medical Center and coordinator of the Pain Clinic at Memorial Sloan-Kettering Cancer Center in New York City. "We are much more sophisticated about the nature of pain and the methods of relieving it than we were even five years ago, and we have learned more about pain in the last ten years than in the previous one hundred."

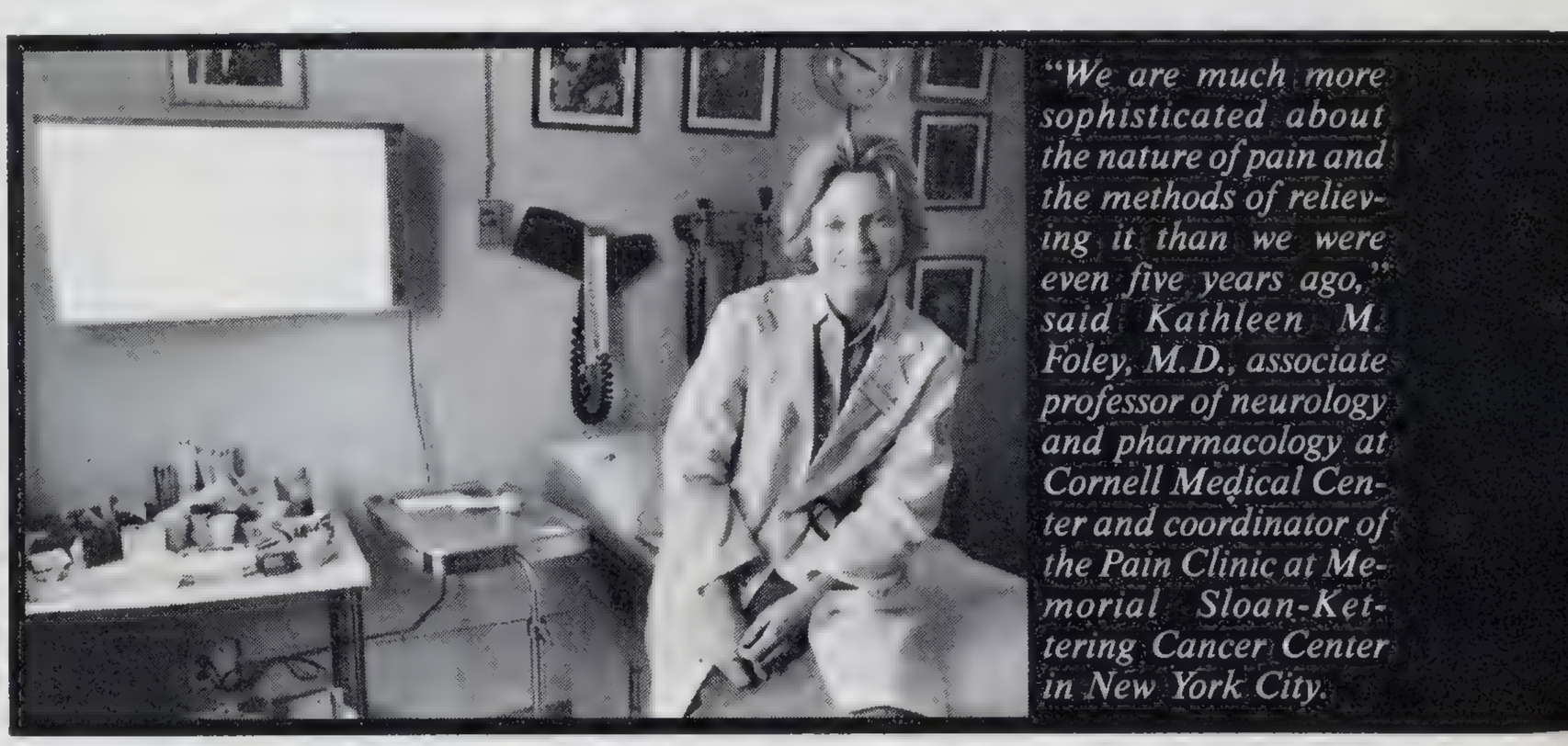
As a result of this increased knowledge, many medical schools and hospitals have opened pain clinics staffed by specialists in such diverse fields as internal medicine, neurology, orthopedics, and psychiatry. The Hospice Movement, which got its first start in Great Britain, has spread to this country to help terminally ill patients live what's left of their lives in relative comfort and freedom from pain. And new drugs, directed at alleviating specific types of pain, seem to be appearing on the market monthly.

But most of the good news about pain seems to concern the *acute* variety—the kind of pain that usually starts suddenly, feels sharp or burning, and disappears after the condition that caused it has been treated. The bad news is about *chronic* pain, which may also start suddenly but persists month after month or even year after year, often long after the illness or injury that caused it in the first place has apparently been healed. Some individuals with chronic pain seem to have no diagnosable cause for their misery, and remain a puzzle to their physicians and themselves. "It's chronic pain that makes research so difficult and that gives all pain a bad name," says Dr. Foley.

"Pain is a symptom, not a diagnosis," she adds. "Pain perception is not simply a function of the severity of the illness or injury afflicting the patient. It is a complex state, determined by many factors including age, sex, and cultural and environmental variables. A physician treating a person in pain must really deal with the whole individual, not just the part of the body that hurts."

One of the most important aspects of this treatment is trust. The doctor must trust the patient to report accurately how he or she feels without silently suspecting that the discomfort is being exaggerated. Fewer and fewer doctors are telling patients these days: "Grin and bear it; most of the pain is in your head anyhow." On the other hand, the patient must trust the physician's intention to relieve the pain as quickly and as thoroughly as possible. Patients who are sure that they are receiving the best help possible usually feel better with the same amount of medication as those who suspect, silently or not, that help is being withheld, either because the physician is not sure that the pain is really bad or because he or she just does not know what to do about it.

(Continued on page 323)



Duane Michals

"We are much more sophisticated about the nature of pain and the methods of relieving it than we were even five years ago," said Kathleen M. Foley, M.D., associate professor of neurology and pharmacology at Cornell Medical Center and coordinator of the Pain Clinic at Memorial Sloan-Kettering Cancer Center in New York City.

your cramps. These medicines are available on prescription, so you might be prepared for your next period.

7. Chronic pain is usually made worse by anxiety and tension. Learn relaxing exercises. There are any number of good books in local libraries that describe such a regimen.

8. If a physician suggests any kind of surgery for chronic pain, get a second opinion. This is especially true of low back pain, for which surgery is still recommended by some doctors. Recent research has shown that much of this surgery is unnecessary. It may help only for a brief while, not help at all, or even make the condition worse. Back surgery is second only to hysterectomies in the number of unnecessary operations that are performed annually in the United States.

9. Often weight loss can be helpful for such ailments as painful knee or hip joints. Weighing less won't cure whatever is causing the pain in the first place, but not forcing those painful joints to carry excess poundage may provide a great deal of relief. Check with your doctor.

10. People in chronic pain are often the ones fooled by medical quacks. Even an otherwise sophisticated person can respond to a promise of pain relief, if it seems as if nothing that accepted medical practice can do is helpful. If someone promises that he or she has a new method that is not recognized by the medical profession, be suspicious immediately. Usually the story involves such phrases as "professional jealousy" or "just plain greed." Americans spend billions of dollars a year on medical quackery, and some quacks can look and sound exceedingly creditable.

If you are in pain and find that you cannot get relief from your present physician, ask about the possibility of a pain specialist or a pain clinic. Such facilities are becoming available throughout the United States, usually affiliated with major medical schools, hospitals, or rehabilitation centers.

SUMMER FAVORITES!

On these eight pages, answers to your warm-weather fashion needs in clothes that are everyone's favorites.
Casual, easy, and a little barer.
Prettiest in clean, fresh,
paled-down colors, and in stripes.
Starting here with the very barest,
two of the best-looking—and most
revealing—bathing suit shapes around.

Opposite: The maillot to look for—
one with the most shape-flattering cut:
strapless, diagonally striped in navy
and white, to show off a well-toned,
in-shape body. Cole of California,
in cotton/polyester/Lycra, about $36.
Bloomingdale's; Burdines;
Bullock's; Nordstrom.
Earrings, Elsa Peretti of Tiffany;
Rolex watch at Tiffany. . . .
Beauty Note: All skin needs some
sun protection in a suit this bare.
One with a moderate sunscreen (SPF4)
and lots of moisturizing ingredients
—another plus for black skin—
is Germaine Monteil's Protective
Tanning Body Emulsion. . . .
Inset, above: When less is more,
a skimp of a bikini by Sirena—
a neon-striped string that
really shows the shape you're in.
In Antron/Lycra, about $26.
Lord & Taylor; Jordan Marsh, Florida;
Dayton's; Foley's, Houston.
Details, last pages. Hair,
Marc Pipino; makeup, Sophie Levy,
both of the Pipino-Buccheri salon.

Jo Francki

For the beach, for active sports, for any place casual, a roundup of finds to live in all summer long . . . *Left,* from Liz Claiborne, great whites—an easy, snap-front cotton cardigan ($30), the trimmest running shorts ($18). . . . *Opposite,* a short-sleeved black jumpsuit that works anywhere the mood is casual. By Jaeger, in cotton/polyester, about $190. . . . *Insets below, left to right,* tennis whites spiked with color: a very good classic cotton tank ($18), easy shorts ($35). AMF/Head Sportswear. Earrings, Elsa Peretti of Tiffany. . . . More classic shapes—with a difference in color: a pretty blue polo shirt ($24), matching pants, side-piped in white ($36). In cotton/polyester, Gordon of Philadelphia. . . . All-time favorite: a red-and-white striped baseball shirt ($23), shorts to match ($29). In polyester/cotton, from Fred Perry Sportswear. All watches these pages, Rolex at Tiffany. Hair, Marc Pipino of the Pipino-Buccheri salon and John Killebrew for Garren at The Plaza. Makeup, Sophie Levy of the Pipino-Buccheri salon. Details, stores, last pages.

Jo Francki

SUMMER FAVORITES...ON THE CASUAL SIDE!

SUMMER FAVORITES...ALL IN STRIPES!

The nonstop appeal of stripes—
all colors, all varieties—
in everything from soft summer
dresses to the barest bikini. . .
Above, a French ribbon-print cotton
sundress with the new longer
dropped torso, soft skirt, black
ribbon tie. By Kappi, about $90.
Lord & Taylor; John Wanamaker;
Montaldo's; Balliet's. . . .
Below, Jack Mulqueen's
striped shawl-collar silk
crêpe de Chine sleeveless dress.
About $118. Bloomingdale's. . . .

Below, center, Barely there—
Jantzen's nautical-striped bikini
with a braided halter tie.
In Antron/Lycra. About $23.
Marshall Field's;
Nordstrom, Southern California;
Robinson's, California. . . .
Below, right, Kasper's multicolored
striped cotton sundress, haltered,
wrapped . . . perfect when you want
to slip into something easy, extra cool.
For J.L. Sport. About $164.
Lord & Taylor; Rich's; Parisian,
Birmingham AL; Neusteters. . . .

Right, this page, Sonia Rykiel's
big, loose beige/white/black
cotton summer dress,
with graduated stripings,
a soft, ruffled collar.
About $440. Henri Bendel;
John Wanamaker; Added Touch,
Pittsburgh; Davison's, Atlanta;
Ultimo, Chicago. Hair, Marc Pipino
of the Pipino-Buccheri salon and John
Killebrew for Garren at The Plaza;
makeup, Sophie Levy of the Pipino-
Buccheri salon. Details, last pages.

Jo Francki

Two summer tops to own—first, *left,* a romantic blouse—this one, in sheer, pleated white cotton, with matching trousers. By Jag Beverly Hills; top, about $40; pants, about $44. Saks Fifth Avenue; Filene's; A Head Of Time, Miami; Marshall Field's; Bullock's; I. Magnin. Hair, here, John Killebrew for Garren at The Plaza. And, *opposite,* a long cotton pullover T-shirt, in pink, black, and Lurex stripes over a matching bikini. By Gottex, about $112. Saks Fifth Avenue, NYC; Montaldo's; I. Magnin; Nordstrom. Details, last pages.

Beauty Note:
The makeup here, something new—Amber Silk Balanced Makeup Base, one of four Clinique shades especially for darker-olive and black skins. Hair, Marc Pipino; makeup, both pages, Sophie Levy, both of the Pipino-Buccheri salon.

Jo Francki

SUMMER FAVORITES...THE TOPS!

VOGUE'S Last Word

ON FASHION IN THIS ISSUE

Real hot-weather clothes: What works and what doesn't—when you're working with bare summer dresses . . . bright-red pieces . . . pants and tops—the easiest, prettiest clothes, now, for day or night

Hot weather: It's here, now—or it's coming; one way or another, it's the reality we're all about to face when we get dressed each morning. For us, this month, "hot" meant the most uncomplicated—prettiest—kind of summer dressing. Some pieces worked, we found, for very special reasons. Other times, there was one small turn . . . that made summer clothes something extra.

When it's hot, you want comfort as a starting point, a given; for us, that meant clothes with an inherent ease to them: pants that pulled on (like Calvin Klein's, page 242), nighttime-dressing in the easiest caftan (pages 250–251), a short khaki lisle dress (page 249) that a woman could shrug on—and go with. Always, we kept an eye to fit: Calvin Klein's softest-peach silk skirt (page 311) really worked for warm weather . . . because of an elasticized waist, short length, two—subtle—front slits that made for easy movement. In summer, while there are white polo shirts of every make and every description, Rodier's (page 247) was a standout, for us . . . because its soft lisle fabric was cut close to a woman's body. That bit of smallness gave something extra—and that "extra" was femininity.

A tunic, by definition, gives a woman a long, lean line; some tunics, we found, do it better than others. Certain fabrics—silk jerseys, clingy knits—grab onto a body, onto other fabrics when you don't want them to; when a fabric—a gabardine or a heavy silk—is too stiff, the tunic doesn't hang softly. For us, this month, Oscar de la Renta's white silk tunic (page 306) gave all that a woman would look for: the same wonderful ease as a man's pyjama top, enough length to fall low on the thigh, enough narrowness to show the body beneath it.

Maybe it's all the tunics—all the longer tops and lengthier jackets—that are around, now, but **we kept liking the look of some pieces unbelted.** At any other time, Jaeger's black jumpsuit (page 317) would have taken a white military-buckle belt or gotten cinched with a woven sash; without a belt, with black patent pumps (as we photographed it this month) seemed a newer, slouchier, more attractive way to dress in mid-summer. Anne Klein's red crêpe de Chine pants (pages 252–253) could have taken a tucked-in gold lamé tank and a belt or a red crêpe de Chine blouse in another season: the pants looked cleaner—snappier—to us, for this summer, with the simplest—unbelted—black cotton pullover.

When some pieces needed more shape, more control, we got that same tunic ease—and longer line—from sashing them low and softly: we wrapped Oscar de la Renta's red and white two-piece dress on the hips, as he did, with a red bandana (page 252); his wonderful red striped-and-printed caftan got tied low and loosely, for at-home, over white pants (pages 250–251).

Hot-weather pants, pull-on tops and T-shirts can easily be "gear"—pure active dressing; photographing these most-basic summer pieces for this issue (pages 242–249), we wanted something a little more polished, something softer. What gave that extra punch? With Calvin Klein's pull-on slick-cotton pants (pages 242–243), fullness . . . and the best chrome-yellow—man-on-the-golf-course—kind of color. Sometimes, one small, definitely feminine bit—a ballet-slipper flat shoe, coral beads, a narrow red belt—made the difference. **Even tennis clothes, this month (pages 316–317) took on a level—their own level—of ornamentation:** a man's large steel watch worn like a bracelet; thin, high white socks—that we rolled down to a neat band above a classic white sneaker.

When it's hot and humid—when it's as steamy as it was on the island of Mustique, for us, photographing tops-and-pants pieces for this issue (pages 242–249)—you get down, pretty quickly we found, to elementals—even for dealing with hair and makeup. For us, that meant pulling model Annette Stai's hair off her face, tying it up, braiding it—anything that would keep her cool and still give her hair shape—some control—in the humidity. Makeup, on Mustique, stayed at a woman's bare essentials—moisturizer, waterproof mascara and clear lipgloss; for night, we found, switching to a soft-colored lipgloss and adding a small extension of eye shadow gave about as much extra color as tan skin—and hot weather—ask for.

With bare summer dresses, a pair of soft white pants and white blouse, or a racy black jumpsuit (pages 317–320)—summer clothes for day that could slide into evening—**we got something a little more special, this month, when we simply added a metallic accessory:** a lamé belt, metallic sandals, or low-wedge black patent pumps with gold piping. With that bit of gold, the clothes seemed newer—racier—a little richer; there was something attractive, to us, about adding a small bit that you'd normally wear for another time of day (evening) or another (colder) season. One or two metallic pieces made the difference, we found, and **we kept these metallic elements simple:** a small buckle belt, flat strappy sandals, shoes with the most discreet strip of metallic piping.

Unless legs are really tan, **bare legs don't make it—with city-level dressing.** Dressing for work—for anything more than the most casual kind of evening—requires some stocking for finish—even if that stocking's color is almost nonexistent. We stayed with stockings that were simple, this month—sheer blacks, tans, neutrals. With uncomplicated clothes for day, we opted for honest, low-heeled, comfortable shoes—soft-leather slippers, low mules, flat black patent-leather pumps. If clothes—clothes for a city, for an evening—demanded a shoe with more delicacy, we went with the barest, strappiest low sandals (pages 250, 318, 320) we could find.

And when it came to reds, well, we learned some things: **Red clothes have a wonderful upbeat quality for summer; they're not necessarily the easiest clothes to work with.** When a color's this strong, we found, you have to go with it; you keep it clean, and you don't let a lot of other things—too many other colors or piled-on accessories—go on around it. The key to reds in this issue? For us, it was single pieces—not head-to-toe dressing: the best red beaded Halston jacket (page 254), red halter, red crêpe de Chine pants, or red striped Ralph Lauren pullover (pages 236–237). Those red pieces—for us—became pivotal pieces: we worked the other clothes we needed—the missing tops or bottoms—around them. We put reds with white, gold, black: when in doubt, they're the colors, with red, that you want.

Most of us live in neutrals—for day, for work, for mainstay dressing. Somehow, this month—this summer—that bit of bright color—bright red—looked like a terrific accessory. ▽

PAIN

(Continued from page 313)

The new pain discoveries

Those "handles" that Dr. Foley referred to when she discussed the new approaches taken in pain research and treatment relate to brain structure, brain chemistry, and glandular secretions of which scientists have only recently become aware.

The prostaglandins, a large group of hormone-like secretions, are involved in many of the body's functions, including the perception of pain. Researchers suspect that these substances respond to various stimuli, including cues from nerve cells, and help to carry pain messages to the brain. Physicians have used aspirin for decades without being entirely sure how it works to alleviate various types of pain. Now they suspect that the drug interferes with prostaglandin production and that this blocking helps to prevent some pain stimuli from getting to brain cells. Aspirin also helps to prevent some kinds of inflammation which in themselves can cause pain.

Other prostaglandins seem to be specifically involved in the production of menstrual cramps. Known as prostaglandin E2 and F2 alpha, they are present in the lining of the uterus. Women who have especially painful periods seem to secrete more prostaglandins than women who do not; and prostaglandins seem to stimulate the uterus to contract, thus causing pain. New drugs that specifically suppress the production of these uterine prostaglandins are now on the market and seem to be very effective in alleviating menstrual cramps.

A completely different set of substances, the endorphins and the enkephalins, have been found in the human brain, and are considered to be natural pain-killers. Scientists first suspected that such substances might exist when they discovered opiate receptors in the brain, areas that seemed to be designed for the uptake of morphine and other opium-related narcotics. Since nature does not usually provide a receptor when there is nothing to receive, scientists began to suspect that some kind of natural opiate must be made by our bodies.

In 1976, the first of these natural opiates, the enkephalins, were found in brains of pigs. It turned out that humans manufactured the same substances. Later, another researcher found that a second group of natural pain-killers, the endorphins, were much more potent than either morphine or the enkephalins and also were manufactured naturally in the human body. Endorphins and enkephalins have been synthesized and have been used experimentally to combat pain. Both still seem to have some problems and more research is needed before they can be used clinically.

However, research into the body's own analgesics has opened up another avenue of investigation. Scientists are asking whether it might not be possible to stimulate the production of these substances in the body to provide pain relief without the aid of chemicals. Physicians and psychologists are intrigued with this prospect which some feel might provide entirely new answers to the problem of pain.

New pain drugs

The most frequently used drugs to combat pain in this century have been aspirin and the various opiates. Both have advantages and disadvantages. Aspirin works exceedingly well on most types of minor to moderate pain, such as headache or—the most common source of chronic pain—arthritis. It also seems to reduce some types of inflammation and swelling that in themselves cause pain. It does not lead to addiction. In fact, taking an overdose of aspirin might well add a stomachache to the headache the patient already feels. Aspirin is an acid and irritates the stomach lining; even in small doses, it may cause some bleeding in the stomach. But it has an excellent risk/benefit ratio. It's effective and safe except for a few individuals, for instance, those who are allergic to it or have blood-clotting problems.

Also on the druggist's shelf is acetaminophen (Tylenol) which does not irritate the stomach lining, but does not seem to be helpful in combating inflammation and swelling. It's useful for certain patients who find that aspirin produces uncomfortable digestive upsets.

The real problem arises when these two common analgesics don't work. Narcotics, which give relief to those suffering from severe pain, are addictive; and the patient may have to increase the dosage to obtain continued pain relief over a long period of time. For severe pain, morphine or its synthetic cousin Demerol are still the choices of most physicians. Recently, some pain clinics and some doctors specializing in pain relief have been prescribing methadone, a synthetic narcotic which is best known to the public as a substance used to help heroin addicts kick their habit. It is, however, also addictive and may not be as effective in lifting a pain patient's depression as morphine or, for that matter, heroin, which cannot be used legally in the United States. Many physicians therefore add an antidepressant to a patient's pain regimen if the patient also seems depressed.

"Natural opiates, made by our bodies"

Every once in a while, a drug appears on the market that claims to combine the effectiveness of morphine with the nonaddictive qualities of aspirin. Most have not been able to fulfill their early promises. In recent years, Darvon was considered such a drug. However, the FDA has recently asked physicians to prescribe this drug only under very special circumstances. It turns out that it is usually no more effective than aspirin, has an addictive potential, and, in high doses, may be lethal.

Within the past two years, several new drugs that work through inhibiting the production of prostaglandin have been marketed. One such drug is Zomax by McNeil Pharmaceutical. Like aspirin, it apparently irritates the stomach lining, but tests have shown that it may be more effective in reducing *severe* pain than aspirin and that it is also not addictive.

Two other medications specifically designed to alleviate arthritis and effective for menstrual cramps are Motrin (Upjohn) and Ponstel (Parke-Davis). Both inhibit specifically the prostaglandins that are present in the endometrium and apparently work to stop or alleviate uterine contractions.

Last year, partly because of a segment of the CBS television program *60 Minutes,* a drug that had long been used as a sort of home remedy by athletes received a great deal of attention. Its advocates claimed that it eliminated arthritis pain, made broken bones heal faster, and even alleviated the pain of burns. The drug, DMSO (dimethyl sulfoxide), is actually an industrial solvent with remarkable ability to pass through unbroken human skin. Its advocates claimed that, except for producing a strong odor of garlic on the patient, it was free of side effects. The FDA was exceedingly cautious about releasing the chemical for therapeutic use (it has been in industrial use for decades), but members of the general public were so vocal in its support that bills to legalize it have been introduced to various state legislatures, and recently the FDA has permitted its use experimentally.

In January of 1981, researchers at Johns Hopkins used DMSO to treat rats for myasthenia gravis, a chronic and progressive muscular disorder. It turned out that the chemical worked well enough to alleviate this disease in animals to persuade the researchers to consider testing it on humans. However, the way it worked, by affecting the body's immune defenses, seemed to make it very dangerous for use in other types of disease or injuries. Certainly, rubbing a sprained ankle or a sore arm with DMSO to get pain relief seems inadvisable at this time.

The heroin controversy

A few years ago, some pain researchers requested permission to test heroin as a kind of last-resort therapy for patients in extreme and intractable pain, especially those with terminal cancer. Columnist Stewart Alsop, who died of cancer, wrote several columns urging the public to lobby for legalization of heroin for this purpose. Some experiments with heroin for cancer pain were tried, including several at Sloan-Kettering.

Dr. Foley calls the entire heroin question a "non-issue." "Studies at the Memorial Sloan-Kettering Cancer Center found no proof that heroin is in any way more effective than morphine," she said. "The early British tests seemed to indicate that it might be, but many physicians in Britain have now changed their minds about this. Heroin is being used less and less in England, and there seems to be no reason for using it here."

Arthur Taub, M.D., Ph.D., neurologist and clinical professor at the Yale University School of Medicine, agrees. He points out that the very presence of heroin in a physician's office, a pharmacy, or even a hospital might cause "a severe security problem. Heroin on the premises would seem to me to be an invitation to the desperate street addict," he says. He also feels that methadone, especially in combination with antidepressants and antianxiety drugs, is as effective as heroin without this disadvantage.

Acupuncture, electrodes, surgery, and other mechanical methods

In the past ten years, such nondrug therapies as acupuncture and electrical stimulation have received a great deal of publicity. Acupuncture has been used in the Orient, especially in China, for centuries. Travelers from China came back with astounding stories about the kinds of complicated operations Chinese physicians performed with no other anesthesia than acupuncture needles.

More recently, several physicians who have visited China and observed the kinds of surgery that are done with this mode of anesthesia have been more skeptical. "Chinese physicians know enough to *(Continued on page 324)*

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PAIN

(Continued from page 323)

sedate their patients thoroughly with morphine before attempting surgery with only acupuncture as an anesthetic," says Dr. Taub, who visited China and observed many such operations. "Also, the type of surgery that is attempted in this manner is clearly circumscribed. The operations are relatively simple ones that do not require any deep cutting or other extensive invasions of the body. I did not see anyone trying to do abdominal surgery, for instance, with no other anesthetic except acupuncture."

This method is also used in Chinese hospitals to combat postoperative pain. *New York Times* editor James B. Reston, who suffered an attack of severe appendicitis while accompanying President Nixon to China, was given acupuncture therapy after surgery but not as an anesthetic during the operation. In a column in *The New York Times*, Reston indicated that he was in considerable pain, even after the acupuncture needles had been inserted.

However, acupuncture does seem to work for some individuals with chronic pain, especially athletes and dancers who do not wish to stop their professional activities because of muscle strain or minor injuries. Some researchers believe that acupuncture may stimulate the body's natural opiate system. Others feel that the placebo effect may be at work.

Electrotherapy (stimulating certain nerve endings in the painful area or in the brain to alleviate pain) is extensively used in the Soviet Union, but has not found wide acceptance in this country. Dr. Foley believes that both acupuncture and electrotherapy may work as a kind of counterirritant: when we receive a painful blow, we tend to rub the area of the body that has been hurt. The rubbing helps to dull our perception of the pain, although not the pain itself.

Overmedication: Is it a real threat?
At a time when there is a great deal of talk about the "overmedicated" American, many pain experts feel that some patients in severe pain are actually *undermedicated*. "When we talk about overmedication, we are usually referring to the tranquilizers that are prescribed so often for mild anxiety, or the amphetamines that are dispensed for weight loss," says Dr. Taub. In his private practice, he sees only patients who are afflicted with severe and chronic pain that seems to be resistant to most forms of treatment. "I have found very few patients who have been overmedicated by their previous physicians," says Dr. Taub. "More often, a suffering person has been given too little medication, or the wrong medication, or one drug when he or she could really benefit from a combination of two or three." For a few patients who have to live with chronic severe pain, Dr. Taub prescribes a "cocktail" consisting of methadone, a tranquilizer, and an antidepressant. "It's a rare patient who asks for more drugs than he or she needs to feel comfortable," he says.

Dr. Foley agrees that cancer patients are often undertreated for pain. "Our clinic at Sloan-Kettering deals with cancer patients who come to us because they have not found adequate pain relief to make their lives worthwhile," she says. "Doctors who are not used to dealing with patients in severe pain often are afraid to prescribe enough medication, especially sufficiently high doses of narcotics. They fear that they will become known in their communities as 'a soft touch' and a magnet for all the addicts in town.

"Actually, we have found that cancer patients and others suffering from severe pain almost never ask for more medication than they need; they stop their drugs as soon as they can do without them, and rarely become addicted. In fact, I have patients who refuse to take any medicine that makes them feel groggy or sleepy, or otherwise out of control, even at the expense of real suffering. Still others will take strong pain medication only at night to help them sleep. During the day, they want to be alert, awake, and preferably working." She mentioned the late author Cornelius Ryan as an example of such a person. "A pain patient is completely different from a street addict," she says. "Street addicts look for some kind of oblivion. That's usually the last thing our pain patients want . . . they are trying to live their lives to the fullest, relieved of pain. Some physicians just don't understand this."

After a thorough investigation and analysis of a patient's condition, Dr. Foley will prescribe whatever medication is necessary to keep the patient comfortable. She does not advocate the so-called cocktail, but often gives more than one drug, experimenting to find exactly the right doses for each individual. "We treat cancer patients and, contrary to popular belief—often shared by the patients themselves—not all persons suffering from cancer are in pain," she says. "In fact, at a major cancer hospital such as ours, only about *one-third* of the patients in active treatment have any pain, and that pain may range from mild to moderate to severe. When we evaluate a cancer patient in pain, we must be sure that the suffering is really due to the cancer. Cancer patients can get sick or be injured from causes not connected with the primary problem. When prescribing, we must be sure exactly what it is we are treating and select the medication accordingly."

What if a patient in severe pain has a physician who just won't believe how much it hurts or who simply indicates that he or she expects the sick person to put up with all that misery? Dr. Foley's advice is clear and simple: "Find another doctor," she says.

The psychology of pain
Increasingly, psychologists and psychiatrists have become involved in pain clinics and with the problem of somehow, through a variety of relaxation and hypnotic techniques, to alter the patient's perception of and reactions to both acute and chronic pain.

We have long known that pain thresholds vary from person to person, and from situation to situation. We have heard of Indian holy men who walk barefoot on hot coals and lie on beds of very sharp nails without any apparent physical reaction. We have seen circus and vaudeville performers who swallow swords or flames for a living. We know that athletes and dancers manage to continue their activities with injuries that would drive the rest of us onto crutches or into bed. How do these people manage to ignore the pain that they certainly must feel?

"Dancers have learned to cope with pain in ways that continually surprise me," says William G. Hamilton, M.D., the consulting orthopedic specialist of the New York City Ballet and clinical associate professor of orthopedic surgery at Columbia University's College of Physicians and Surgeons. "Many

people think that dancers just don't *feel* pain the way the rest of us do," he adds. "But that, of course, is nonsense. They are simply more concerned with not being able to perform than they are with their pain. Once offstage, they feel pain just as much as the rest of us; but they learn to ignore pain at about the same time they learn their dancing techniques . . . when they are very young." Could the rest of us also learn how to ignore the pain signals that are being sent to our brain from some other part of our body? "Probably," says Dr. Hamilton, "but our motivation to keep going would have to be as high as that of dancers and athletes."

Many obstetricians and gynecologists believe that the various methods of prepared drug-free childbirth operate in a similar way. Both the Read and the Lamaze methods depend on a set of breathing exercises, which usually are learned and practiced early in pregnancy to the point where they become almost second nature. The mother is highly motivated to ignore pain impulses since she usually feels that analgesics may harm the baby and she wants to be awake and alert at the time the baby is born. What may actually help her is not so much the specific breathing and relaxing techniques (which are very different from each other, depending on the childbirth system being taught) but the fact that she has to *concentrate* completely on the techniques to the point of forgetting the pain of contractions. The late Charles Lee Buxton, M.D., for many years chairman of the department of obstetrics and gynecology at the Yale University School of Medicine, used to tell his patients that any form of concentration would probably help alleviate childbirth pain. "The breathing exercises are fine, if that's what you want to do," he used to say. "Personally, I would prefer *The New York Times*'s crossword puzzle. If you are a real puzzle fan, that could be just as distracting and a lot more fun." He considered the various childbirth techniques a form of self-hypnosis and, therefore, very useful tools to combat pain.

Those who don't respond to self-hypnotic training may do well with the help of a trained, experienced hypnotist. Many medical specialists are beginning to use hypnosis for pain relief. Dentists, for instance, have found this technique works for many patients, not just for filling teeth, but also for more painful procedures such as periodontal therapy. It's especially useful for individuals who are so fearful of dental pain that they have developed phobias against all dental work.

Why does hypnosis and self-hypnosis work to combat pain? No one is entirely sure. Some feel that the placebo effect is at work. Others maintain that the hypnotic process may be releasing endorphins into the brain and that the body's own natural opiates may be activated. Still others believe that intense concentration (which both hypnosis and self-hypnosis depend upon) may simply block out painful impulses. But almost all experts feel that hypnotic techniques work best on short-term and acute pain, rather than on the long-term chronic variety. "Hypnosis seems great for childbirth and dentistry, but cancer patients cannot very well spend their lives in a trance," says Dr. Foley.

There are some who believe that even long-term pain can be controlled by various learned, psychological techniques. In his new book, *Power Over Your Pain Without Drugs* (Rawson, Wade), psychologist Neal H. Olsham, Ph.D., describes various methods that are used in the Pain Center at Mesa Lutheran Hospital in Mesa, Arizona, which he directs. There, patients are weaned off drugs and put on a fourteen-day regimen of relaxation, self-hypnosis, physical reconditioning, and diet to overcome pain that may have persisted for years. He claims that the method works even in cases where all else has failed. Many physicians are skeptical. "It may work in the short run for many patients and in the long run for a few, but someone in severe chronic pain probably needs more help than this type of program can provide," says Dr. Foley. Dr. Taub agrees that a patient's attitude and outlook towards the painful condition can make a difference in the degree of suffering, but he too does not believe that we can change with our minds all that is wrong with our bodies.

All in all, within the past few years, pain has finally become a subject of real interest to scientists. For generations, we believed that severe pain was somehow part of the human condition. Religions explained it as a punishment for original sin. Physiologists explained it in terms of inured or deteriorating body states. Philosophers tried to find explanations for its inevitability. We will probably never be able to rid ourselves of *all* pain. Indeed, this would be dangerous, because pain is a vital warning signal that something in our bodies has gone awry and needs attention. But, by combining the skills of the various specialists working in the field of pain, we may be reaching the time when relief from pain without the removal of consciousness or even ability to think and work is in sight. ▽

LADY DIANA

(Continued from page 274)

island off the coast of Scotland where Diana's mother now lives with her second husband. From 1975, when her father succeeded to the Earldom, the family was based at Althorp, the eighteenth-century ancestral house in Northamptonshire.

Today, Diana's sister Lady Sarah is married to Neil McCorquodale, who farms in Northamptonshire; her sister Lady Jane Fellowes, to whom Diana is particularly close, is married to Robert Fellowes, the Queen's assistant private secretary. At Court, Diana will have family with her. Three Spencer great-aunts and both Diana's grandmothers have been, or are, members of the Queen Mother's household; her grandmother Ruth, Lady Fermoy (a Scot like the Queen Mother), is still in attendance at Clarence House as Lady-in-Waiting. Diana, in fact, has been called "the Clarence House candidate."

When she was growing up—in the best Nancy Mitford, *Country Life* tradition—Diana's world revolved around dogs and absolutely anything she could pack into a small cage. Her education was British boarding school and nonacademic: a governess; Riddlesworth Hall, a local Norfolk prep school; boarding at West Heath (its headmistress, Miss Rudge, reportedly was a major support to Lady Diana and her parents after their divorce); then to finishing school—French and skiing—in Switzerland. Diana's working life has been as predictable and unpressured: a little child-minding for a friend, assisting at the Young England Kindergarten in London.

Predictable—friends say—does not mean gay young debutante. Diana's life has been, so far, much more *(Continued on page 326)*

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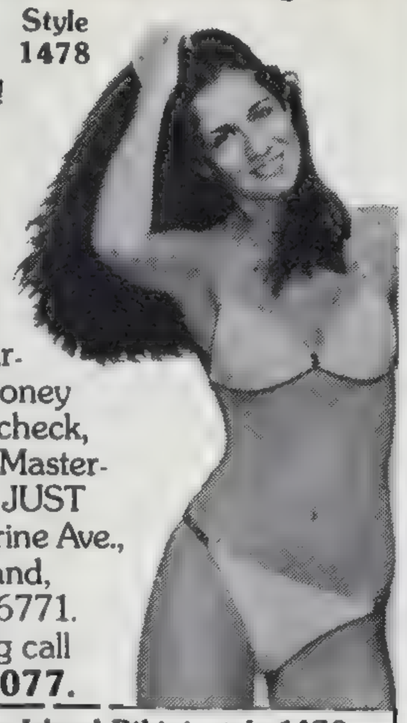

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LADY DIANA

(Continued from page 325)

private than public. She adamantly does not smoke and prefers soft drinks to alcohol. "One's struck, on first meeting her," says a woman who knows her, "by a poise, dignity, and self-confidence rare in someone of nineteen. Even more rare are her natural courtesy and good manners." Rarer still, perhaps, is Diana's sense of humor: when shown her photograph in that now-famous see-through skirt, Diana's only comment was that her legs looked like those of a grand piano.

Her clothes—those of any girl of nineteen—are, obviously, not quite in The Royal Tradition. Before she was swept into the purdah of Buckingham Palace, she shopped at straightforward, off-the-peg London shops: loose lamb's-wool pullovers in flower colors from Benetton, snow-flake cardigans from Friends; high-necked lacy white cotton shirts and that sheer cotton skirt from Laura Ashley. For special occasions, at least at this moment, it's another story: David and Elizabeth Emanuel for evening and wedding dress; Harrods for the blue silk suit worn on Engagement Announcement Day. A suit made—it seemed—for a giant sapphire ringed by fourteen diamonds.

Diana's nails are short; her hair, blond-streaked brown, is thick and well club-cut by Kevin, at London's Headlines: difficult—perhaps—for tiara and crown, easy to work for a young woman. Diana's own tastes run mainly to "country": hiking for miles on those long legs, bicycling, skiing. On her secret pre-engagement vacation with her mother and stepfather, Diana spent days swimming and surfing off the coast of Australia. At a party, she's apt to let loose with a fair rendition of Miss Piggy. She's studied ballet and tap and, according to legend, enchanted Prince Charles by teaching him tap dancing.

Diana is—as well noticed—naturally pretty, tall but inclined to round shoulders and flat shoes, as if anxious not to dwarf Prince Charles. . .who—despite engagement photographs—is barely taller. Both Prince Charles and her father have called Diana "splendid"; others have said "sweet." It's not a word she's terribly fond of. "Sweet," in Diana's case, doesn't mean "soft": with her discretion and humor, friends say, there's also a certain toughness and determination.

Diana's giggle has turned more than one tough reporter's heart; her voice is gentle, not the upper-class British bray that can carry across three counties. Her youth, humor, and vitality, say her friends, could go a long way to lighten Prince Charles's extreme sense of responsibility. He is, despite the wisecracks, a serious man. Diana's reported response, when asked about responsibility, was, "I will just take it as it comes."

—BY ANTONIA WILLIAMS IN LONDON, KATHLEEN MADDEN IN NEW YORK

ITALO CALVINO

(Continued from page 280)

is to fashion a world, rather than to report on one. When it is properly done, the fantastic world turns out to have condensed the so-called real one. For fifty years, people have not ceased invoking Kafka's imaginary realm to explain real ones they find themselves appalled by.

These ideal worlds are often toy, or miniature, worlds. Thus the world Calvino has concocted in this work is the world of a reader reading the book he (Calvino) has ostensibly written. The book begins with a narrator (the writer) addressing the reader, who is about to fall down the hole—that is, who has just gone to a bookstore and bought *If on a winter's night a traveler* by Italo Calvino, and is now settling down to read it. Sometimes earnest, sometimes whimsical speculations about the ruses of writing, the eros of reading, about inventiveness and censorship, freedom and enchantment—these are the themes of Calvino's philosophical romance.

The book as itself a world is one of Calvino's perennial conceits. His novella *The Baron in the Trees* (1957) closes with a description of the writer finishing his book, severing "this thread of ink which I have let run on for page after page, swarming with cancellations, corrections, doodles, blots and gaps, bursting at times into clear big berries, coagulating at others into piles of tiny starry seeds. . . ."

In the story "The Count of Monte Cristo," included in *t zero* (1967), the count's meditation on how to escape from his cell becomes transformed, step by ingenious step, into a meditation by Dumas writing his novel *The Count of Monte Cristo:* the real fortress becomes the imaginary one, and reality becomes a "novel in negative."

The book-as-world is actually an indefinite series of linking worlds: one book leads to another. And, in the utopia of reading, there is instant transport. Thus a chapter ends with the reader about to leave, taking with him a Japanese book to read on his journey. The next chapter *is* the Japanese book he's reading—we are in Japan. Making a sunnier use of that characteristic motif of fantastic literature, the labyrinth, Calvino constantly discovers secret perspectives, interlacing networks, esoteric topographies. His new book is an endlessly inventive piece of machinery . . . idea within idea, tale within tale. (This is the form of the first great long work of modern fantastic literature, *The Manuscript Found at Saragossa,* written in French in the early nineteenth century by Jan Potocki.) Reading is like falling, swooning. *If on a winter's night a traveler* is a series of arias about pleasure.

Like Nabokov, Calvino identifies the writer with the enchanter. The anguish that colors much of fantastic literature is overcome by playfulness, by an ideal eroticism. Calvino's work is not only more serene but more full-blooded than most of the great literature of fantasy and speculation. He proposes a chivalrous relation to experience. In this book, Calvino has an exemplary relation to ideas—namely, the voluptuous one. There is bliss behind the Great Wall of books. His book begins with desire . . . the desire to read a book (the one called *If on a winter's night a traveler*). It ends with desire satisfied. The Reader and his beloved, also called The Other Reader, now his wife, are in bed . . . reading.

In Calvino's sweet ironic utopia, the relation of Reader to book is one of longing. One expects no less of this great writer than that what he asserts as fantasy will prove to be true. It does. Longing for a wonderful book, the Reader will not be disappointed if he or she hurries to the nearest bookstore and buys *If on a winter's night a traveler* by Italo Calvino. ▽

GÜNTER GRASS

(Continued from page 279)

man who has taken the pledge. This has happened before: after writing a stout, raucous, expressionistic work like *The Tin Drum* or *Dog Years,* Grass tends to come back with a spare, quiet, realistic one like *Cat and Mouse* or *From the Diary of a Snail,* as though he were forcing his imagination and volubility to diet. *The Meeting at Telgte* concerns a three-day conference of German poets, critics, and publishers that Grass stages in 1647; and though the opportunities for prolixity beggar the imagination, Grass manages to get it all told in one hundred thirty-one terse, compact pages. The result is a splendid bit of historical evocation as well as a subtly dramatized satire on the vanities of the literary mind, as well as a fascinating time loop that Grass draws between the literary situation in Germany at the end of the Thirty Years War and the one just after World War II. Seldom has that great principle of composition, less is more, been as well illustrated.

The occasion for this work, as we are told by Leonard Forster, who also provides a useful set of brief biographies of the participants, was the seventieth birthday of Hans Werner Richter, the founder of Gruppe 47. *Telgte* is also an opportunity for Grass to pay a debt and tribute to J.J.C. von Grimmelshausen, who is included in the company as the opportunistic rogue and wise fool who would eventually write *Simplicissimus,* the wild and woolly chronicle of the Thirty Years War that is the spiritual ancestor of Grass's *The Tin Drum.* More generally, *Telgte,* like *The Flounder,* seems to mark a middle-age mellowing and extension of Grass's consciousness in which he is trying to connect the Germany of his lifetime—the scene of his intense political as well as literary interests—with its evolution and devolution through history. Like other writers such as Joyce and Yeats who come to view themselves mythologically—creatures of a timeless present—Grass is drawn to the notion of the cycles of history, the eternal return, and begins his book: "The thing that hath been tomorrow is that which shall be yesterday."

Anyway, on a less exalted level, where Grass's wonderful feeling for man's creaturely, domestic nature best operates, *Telgte* is full of recognitions, particularly for anyone who has attended his share of writers' conferences. The mini-cabals and rivalries, the flattery and backbiting, the eating and drinking and sexual toing-and-froing, the rise and fall of ideas, positions, and moods, the intensities and the tediums—Grass captures all that to a tee. Similarly, the young roughneck who comes on as a poet of the people, the pale esthete who develops a nosebleed during the discussion of his work, the wily operator who accepts three advances for the same work from the publishers who are cruising the proceedings—these and other characters all ring bells. Grass is very clever in his *plus ça change* . . . touches, but he doesn't cheat. The various poets, epigrammatists, prosodists, along with the composer Heinrich Schütz—the only figure likely to be familiar to American readers—are drawn in their seventeenth-century lineaments, manners, preoccupations with a masterful clarity and authority.

Grass has clearly done his homework, and his power of reconstructing the sense as well as the sights of this tormented distant age is all the more effective for being completely externalized. There is a Grass-like figure present at the conference; but he is an infrequent, unobtrusive figure who reports rather than ruminates. Still, the parallels are everywhere. Even the issues of elitism vs. populism, tradition vs. innovation, the challenge to the literary language by the vernacular have hardly changed. Not to mention the talk about literature as the conscience and consciousness of the society, the caretaker of the language, as well, of course, as the talk about the end of culture, the death of art, the powerlessness of writers.

Still, the Telgte conference has a specific background that associates it particularly with the early years of Gruppe 47. In 1647, the Thirty Years War, a war fought as much against civilians as between armies, was nearing its end, leaving in its wake "hunger, plague, and desolation." The country was being dismembered by the invaders, the contending ideologies of the day—Catholicism and Protestantism—left little safe ground between them; the values of humanism were like an ugly joke in a charnel house. Even the language of the time was corrupted, like the population, from having become a camp follower of the armies. All of this has obvious connections to the state of German letters after World War II. Moreover, most of the participants at Telgte have much the same numb, lofty, or evasive attitude toward the destruction of their country and the poisoning of their culture that was characteristic of post-war German writing, which tended toward a highly symbolic and marginal treatment of the Nazi era and its holocaust.

The mood of the conference is hungry and melancholy until the character modeled on Grimmelshausen, here called Christoffel, returns from a foraging expedition with a feast. The pleasures of gluttony follow until the truth is revealed that Christoffel, an officer in the Imperial army, and his men have robbed a convent. The poets are enraged, having been made unwitting parties to the despoliation of the country they have been deploring. Called to account for his perfidy, Christoffel calmly declares he has acted in "the spirit of the times," just as they have been doing when they write their "poems in praise of princes to whom murder and arson come as naturally as their daily prayers." Taunting them for their moral pretentiousness, their powerlessness, their fastidious styles and inviolate imaginations, Christoffel takes his leave of the company he has, in fact, protected, sheltered, and fed, acts for which he now repents. But he promises them to study their arts and then to return one day "as lively as you please . . . . [to] let every foul smell out of the bag . . . . bring back the long war as a word-butchery, let loose gruesome laughter, give the language license to be what it is. . . . "

So, as always, Grass manages in the end to impose himself by drawing the parallel between Grimmelshausen and himself tightly and resonantly. But to the credit of his restraint and detachment, the conference goes on to its own appropriate end—fire, dispersal, and silence. After much wrangling, the poets manage to agree on a petition for peace; but the smell of fish cooking makes them neglect it, and the smell of the inn burning makes them abandon it. *Plus ça change.* . . . ▽

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GREGOR VON REZZORI

(Continued from page 277)

most one can do is to outline a few probabilities:

Von Rezzori was born in 1914 in the lovely wooded countryside of the Bukovina where the Holy Roman Empire met the Holy Orthodox Empire, and where his father was a fanatical hunter. After the War, members of his family were forced to take Rumanian citizenship rather than abandon their estates, and fostered their illusion that they were the last outpost of Western civilization facing the Tartar (now Bolshevik) steppe.

His boyhood consisted of shooting parties interrupted by bouts of boarding school. He spoke any number of languages—French, English, German, Italian, Rumanian, Ukrainian, and even Yiddish—and was master of none. He lived in Bucharest where he tried to be a gentleman-jockey, then an artist. He went to Vienna and met the Jewish iconoclast Karl Kraus, who had lambasted Freudian psychoanalysis as "the Jewish disease." He was in Vienna for the *Anschluss;* in Berlin for the bombs; in the rubble of post-war Hamburg where he worked for the British radio and wrote novels; in Rome, in the 'fifties, where he wrote more novels and worked on film scripts for Cinecittà; in Mexico, in the 'sixties, where he played with Brigitte Bardot and Jeanne Moreau in Louis Malle's film, *Viva Maria!* He married a Prussian wife, a wife who was half-Jewish; and then, by a miracle, he found a beautiful third wife who was half-Italian and half-Armenian, whose sense of the ridiculous so precisely matched his own. Today, they live outside of Florence in a vaguely seigneurial, vaguely East European establishment, surrounded by lots of animals including a huge, flop-eared, oversexed rabbit called Bruno, who was found in a Hamburg street market.

As a stateless person adrift in wartime Germany, "Grisha" Rezzori realized that "the world had become a spectacle in which I was not involved." Yet at a time when Hitler was foulmouthing over the radio, he discovered, for the first time, the literary possibilities of the German language for recording his own bittersweet brand of nostalgia. Like Nabokov's after his "discovery" of English, Rezzori's prose is a rich brew—of puns and alliterations, of lexicographic "finds," of piled-up metaphors, swooping cadences and musical effects. Claudio Magris, a literary critic from Trieste, has compared it to the whorls of a nautilus shell.

All this makes Von Rezzori a tough prospect for the translator—which is why English-speaking readers have been deprived of him for so long. There are, however, grounds for hope that everyone will soon be able to read the three novels that made his German reputation: *Tales of Maghrebinia, Oedipus Triumphs at Stalingrad,* and *The Hussar.* Or his *Idiot's Guide through German Society.* Or his enormous, panoramic novel, *The Death of My Brother Abel.*

What then are these *Memoirs of an Anti-Semite?* They are, briefly, a novel in five chapters that chart the narrator's fascination, irritation, and sometimes adoration for the Jews. Four of the chapters are more or less fictional and were written in German. The remaining one—published here as "Troth"—is a factual story that appeared some years back in *The New Yorker.* It is a masterpiece. Rezzori tells how, as a gauche, good-looking youth of eighteen, his head stuffed with notions of duty to caste and the lost Empire—and with his father's atavistic loathing of Jews—he comes to Vienna and has an affair with a Jewish girl called Minka, who lives in the upstairs apartment. Now to fall in love with a Jewish girl is not even "a pardonable perversion" but "*the* incomprehensible, a sudden gap in one's mind, worse than treason and breach of troth." Yet, he recalls, even as a boy, he had been attracted to the Jewish girls he saw out skating. And Minka is so adorable, so brave, sensible and civilized; and she and her Jewish friends are so obviously superior to the Aryan louts of his acquaintance that he leaves no doubt whose side he is on.

The story then unfolds in hilarious vignettes across the brutal dramas of the *Anschluss:* how the young man is forced to march with Nazi Youth simply to get across the city; how, to get Minka an English visa, they visit a butler's school (the English will only take in "servants") and watch Jewish bankers and stockbrokers learning to "serve" their masters. The final act is a visit in 1947 to London where Minka is dying of bone cancer—a scene so poetic, harrowing, and poignant that, in the last resort, the conflict of Jew and Gentile evaporates into a meaningless abstraction.

In the first three "German" chapters, Rezzori amplifies, with the techniques of fiction, the themes he has encapsulated in the fourth. The first story, *"Skushno"* ("an aimless yearning" in Russian), evokes the Bukovina as a lost "hunter's paradise" like Turgenev's Spasskoe, or Hemingway's Michigan, and tells of a friendship with the pianist son of a Jewish doctor that ends badly when the narrator, in a fit of jealousy, manages to electrocute the boy's hands. The second story, "Youth," describes the seamier side of downtown Bucharest, where Rezzori meets a fantastical Armenian merchant, gets a job as a window-dresser, and falls in love with the "Black Widow," a Jewish proprietor of a perfumery. This, too, ends badly, when he slaps her face in a bar; some working-class boys threaten to beat him up for it; and he realizes that the barriers of class are as dense as the barriers of race. The third story, "Löwinger's Rooming House," also set in Bucharest, tells of his breach of faith with a Jewish girl who had entrusted to him some precious family secrets.

"Pravda," the fifth and last chapter, is a prose poem, a coda and finale to the book—a kind of Proustian reverie in which, strolling round the Rome of the Brigati Rossi, Rezzori surveys the succession of catastrophes and displacements of the last sixty years. Mercilessly, he exhumes his marriage to his second, Jewish wife—a beautiful intellectual snob who saved herself by having an affair with an SS officer. Finally, he leaves the impression that his fascination with the Jews stems from the fact that, by their rootlessness, by their having no Bukovina to be exiled from, they alone escape the cycles of Spenglerian decay. He is only an amateur of exodus, whereas they are experts. They are the most fortunate in this century of exile—and Auschwitz—when everyone, especially himself, is on the way to becoming a Jew. ▽

MARGUERITE YOURCENAR

(Continued from page 280)

to it and create something of its resonance), Yourcenar takes the aphorisms and crystallized despairs of her own loves, abjections, and exaltations and reinterprets them in narratives "borrowed from legends and history" and turned, on the potter's wheel of her passionate imagination, into radical visions of human behavior, *fatal illuminations.*

Sappho and Mary Magdalene, Clytemnestra and Antigone—this is a Mediterranean world, Hellenistic rather than Classical, embracing that Syrian-Judaic *gestus* which formed—and rejected—Christianity, and charged with an intensity of the everyday which illustrates, in every sense, the poems of Constantine Cavafy, whom Yourcenar has translated into triumphant French prose and about whom she has written the supremely eloquent critical essay. In *Fires,* the brevity of Yourcenar's mythology—portraits of voices, she calls them—is no drawback to the memorable perversity of these revisionist heresies: They are written from *inside;* and, though her Socrates has read Freud, her Achilles attended the Grand Guignol, their chief vitality, their energy of remark, proceeds from her own cravings, her own creeds and crochets.

Written when she was thirty-two, *Fires* is a breviary of erotic estrangements cast in the terms of mythological rumination. It is the kind of book one reads many times, for its terms are polyvalent, playfully abstract. Put it next to *Memoirs of Hadrian,* the most "popular" of Yourcenar's books, an overheard meditation on death and memory pitched at the moment when—as Yourcenar says in her notes on the book—the gods were dead and Christ was not yet born: *when man was still free*—and *The Abyss,* her most recent novel, whose hero Zeno is destroyed by the conflicting nightmares of an unacknowledged Renaissance, the warring energies of pantheistic occultism and rationalistic atheism: put *Fires,* this glowing coal of a book, between Hadrian's cool despair and Zeno's fanatical evasiveness, and you will have some idea of this woman's range as well as her focus, the breadth of her mind and the acuteness of her heart.

All of these books, and the many more still to be translated—the remarkable essay on Piranesi and Pindar, for instance; the astonishing plays about Alcestis and Electra, for instance; the autobiographies in several volumes—deserve the epitaph that we thought Richard Strauss penned on one of his last scores, *Metamorphosen*—"In Memoriam Europa"—and yet they were written by a woman who has lived for the last forty years in America, in Maine—on Mount Desert Island, of which the very name, as her best American critic Steven Koch has pointed out, is a triple oxymoron for that meditative isolation which is her great theme. The humanistic enlightenment to which Yourcenar has dedicated her learned and playful talents, the *exempla* of individual strength, courage, growth in the horrible face of time, blindness, and mortality, are the unexpected flower of exile and cunning, withdrawal and secrecy. Yet perhaps, though the inspired is always unexpected, such blossoming is not unwarranted. As Marguerite Yourcenar says *in propria persona* in *Fires:* "One can only raise happiness on a foundation of despair. I think I will be able to start building." ▽

ROBERT DE NIRO

(Continued from page 282)

he isn't so different from Cagney. Both have the same street-smart savvy, that electrifying, animal-like wariness and grace, the sheepish smile, the sweetness. But watch De Niro, and suddenly all these qualities disappear. The light goes out of his eyes. The handsome matinee-idol face goes blank with the moronic look of a sociopath, and he is Travis Bickle, the alienated cabbie of *Taxi Driver,* emptied of all the De Niro charm. A time bomb about to explode and take us with him. Or, in *Raging Bull,* watch the lean and hungry features of De Niro receding into the dull, puffy-eyed face of an obese La Motta as De Niro makes us witness the pornographic spectacle of his own dissolution. Or, the most audacious scene of all for acting cognoscenti, transcending even the challenge of playing an unadulterated slob: De Niro's reading of Brando's "Contender" speech from *On the Waterfront* as La Motta would have read it—uninflected, flat, without juice. It is the ultimate dare—a moment of pure genius—and an almost self-defeating perversity.

De Niro wasn't always thus. People forget nowadays that De Niro did time as a likable guy, playing whimsical roles (in the wacky, low-budget Brian De Palma films, *Greetings* and *Hi, Mom!*), sentimental roles (the dying baseball player in *Bang the Drum Slowly*), elegantly civilized roles (Monroe Stahr in Elia Kazan's *The Last Tycoon*). But his natural tendency has been to go against the grain, to play unsympathetic roles without apology or concession; and, astonishingly, these are the roles that have put him over.

He does pay a price. I suspect De Niro is not as big a star as people think, and that his support comes from a fervent but relatively small segment of educated, urban moviegoers. His proletarian slobs are too unidealized for real blue-collar workers and ethnics who cling to the dream of upward mobility. He doesn't have the "good old boy" following of Clint Eastwood or Burt Reynolds, nor is he an all-purpose star in the style of Redford or Newman. He came ashore in the same "new wave" that flushed up unglamorous types like Al Pacino and Dustin Hoffman and made them stars. But they begin to look like pussycats next to De Niro, much the way the Beatles, once so alarming to the middle class, came to look like choirboys in the wake of their punk-rock and acid-rock successors.

For a while, this threesome appeared to form an unholy trinity of sex gods for a heretical age. As part of the counterculture and anti-WASP mystique of the late 'sixties and early 'seventies, they virtually defined the new ideal of male sexuality: Hoffman's scruffy Graduate replacing the Preppy as the Parfit Gentle Knight; Pacino's spaniel eyes discrediting in one wistful watery close-up ancient notions of male chivalry and stiff-upper-lip stoicism; and De Niro—mysterious, inaccessible, more menacing than either, but with a degree of irony to the menace, an overlay of awareness.

> "Almost pathologically camera shy"

Pacino is always pleading to find out what the world is about, while De Niro has a quality of humor, a glint in the eye, that suggests he really knows what it's all about. The meanness is redeemed by the smile, that fantastic smile, going back to the beginning, to the De Palma comedies, to the dim-witted punk of *Mean Streets,* to the sinuously elegant, cat-like intelligence of Monroe Stahr.

To me, De Niro's portrayal of F. Scott Fitzgerald's prince-mogul (based on the legendary Irving G. Thalberg) is every bit the equal of his more widely applauded roughneck roles. In this, his only foray into the boardrooms of power, he brings the guardedness and animal intuition of the street kid but also an emotional knowledge, the invitation to rapport between man and woman that makes me wish he had explored this vein further. There's a whole area of civilized life that De Niro won't touch, possibly because young directors, in placing a premium on male violence and raw emotions, have made it impossible for any self-respecting actor to wear a coat and tie, or act like a gentleman, or court a flesh-and-blood woman.

De Niro isn't hostile to women, but he doesn't play to them either. Even in *The Last Tycoon,* the hope of romance is honored more in the breach than in the observance. And Theresa Russell's performance seems thin next to the hard-edged realism of De Niro's. In *New York, New York,* his nervous, sparring relationship with Liza Minnelli finally erupts in physical violence. The De Niro hero is more comfortable with men, with the buddy bondings of *Mean Streets* and *The Deer Hunter;* but, even in the midst of these fraternal orgies, he stands apart, a loner.

Taxi Driver may be the quintessential De Niro movie, and Travis Bickle his definitive hero, the man alone, dispossessed, at war with everything including his own emotions. If Brando's greatest scene is the one in the taxicab in *On the Waterfront* in which he tells his brother he "coulda been a contender," then De Niro's is the scene in which he sits alone in his hotel room, armed against the demons of the city, yelling to himself—"You talking to me? You talking to me?"—the ultimate mad, paranoid, chip-on-your-shoulder urban soliloquy.

In his private life, De Niro seems almost pathologically camera shy. Like Woody Allen, though less hypocritically, he avoids publicity and insists on privacy in an age that will give you almost anything else. Both artists seem to feel that once you succumb to the sound of applause you are lost, giving the audience what it wants, ceasing to experiment. Perhaps De Niro's ventures into increasingly antagonistic roles, like Allen's monstrous brat in *Stardust Memories,* are a desperate strategy for keeping love at bay.

It doesn't seem to be working, although it's not likely that De Niro will be corrupted by the bitch goddess either. What is certain is that he can't escape the consequences of his genius and the scenes he has already etched so indelibly in our consciousness.

Travis Bickle's hostile response to a hostile environment is everywhere around us, an aggravated reflection of our worst fears of breakdown, or complete isolation, of death, with no family to mourn us or to pick up the pieces. Whatever the faults of *Taxi Driver,* it's impossible to forget the jittery, dead-end desperation of that scene. It's also difficult to forgive the actor who crystallized urban angst, the kill-or-be-killed rage, so vividly. What's troublesome is that the image hasn't softened with time—the urge to violence is still there, on the edge of our consciousness, unexorcised. ▽

VICTORIAN CHARMER

(Continued from page 286)

Flowered chintz in soft, clear colors, used for all of the main sitting room furniture, gives that room great cheerfulness and freshness.

Sometimes two rooms were thrown together to create a more comfortable, open space: the "TV" room, a cozy winter sitting room, is one example, as is the master bathroom, made from an existing bathroom and a back bedroom. For the very small dining room, one completely mirrored wall (always an effective space-making device) softened with the dramatic sweep of curtains pulled back at the sides, reflects the window and the lawn on the opposite side, seems to let the viewer in on an enchanted scene.

And the huge back porch—a great open, airy veranda filled with painted white wicker tables and chairs (some Victorian), looking out on the lawn, terrace, and swimming pool, doubles as an outdoor living room/dining room from mid-June to mid-October.

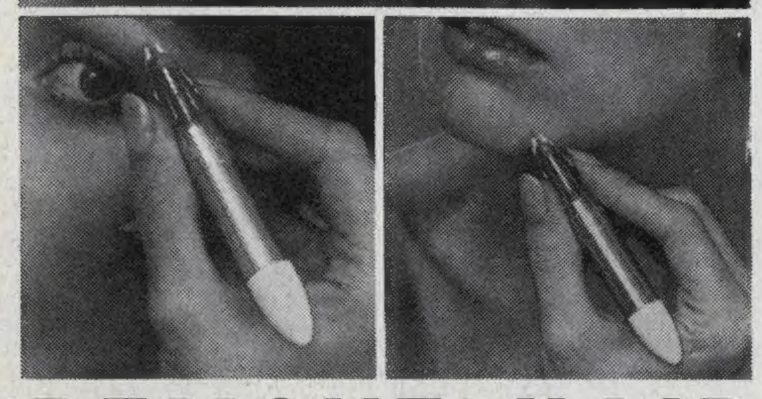
"Every year since we bought the house we've tackled some new project," Bill Rayner said. "The first year we put in the swimming pool (with the help of the landscape gardening firm Roger Roberts Assoc., who also designed the garden), and Chessy went to a great deal of trouble to get it painted exactly the right shade of dark green instead of the standard turquoise, so it would look more like a pond than a pool. The next year we put in a flower garden."

"Bill's the gardener, and the roses are his pet project," Chessy explained. "My contribution is weeding. Now we're starting an apple orchard on the lawn on either side of the pool."

Dining well and entertaining frequently are some of the ways in which the Rayners most enjoy their house. "This is where we do most of our entertaining," said Chessy. "It's easier here than in the city—more relaxed and informal." And one of the things that makes it easier is the way Chessy handles the shopping. "By doing all our ordering in the city before we leave, then packing the food into the station wagon and bringing it with us—including some special take-out goodies, we don't have to spend any of our time here in stores."

And because so many of their friends live near them in the country, "It's always easy," said Chessy, "to get twenty people together for dinner on very short notice." Favorite porch or terrace food in summer: a tempting array of salads: chicken salad ("so good why should we bother to make our own?") from New York take-out food shop "Word of Mouth," cold pasta salad, green salad, with bread and cheeses, fresh berries and mint (The Rayners grow five kinds of mint).

On summer nights, while candles glimmer on round wicker tables on the porch, the outer borders of the lawn are illuminated by the glow of soft lighting in the trees—and the flicker of fireflies. ▽



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PRINCE CHARLES FILE

(Continued from page 275)

stalking, shooting, fishing, polo, skiing, waterskiing, flying, cross-country riding, scuba diving, wind surfing, jogging

FAVORITE DOGS *Labrador retrievers*

SOME PLANES HE HAS FLOWN *Wessex helicopter, Chipmunk, twin-engined Basset, Hunter jet fighter, supersonic Phantom jet*

SOME SHIPS HE HAS SERVED ON *Guided missile destroyer "Norfolk," minesweepers "Walkerton" and "Glasserton," frigates "Minerva" and "Jupiter," aircraft carrier "Hermes" and Fleet Air Arm frigate "Hermione," mine hunter "Bronington"*

ACTING ROLES *Title role in "Macbeth," the padre in Joe Orton's "Erpingham Camp," Reg Sprott the singing dustman and Sir Cummerbund Overspill in university revues*

SHOWBIZ ACQUAINTANCES *Farrah Fawcett, Susan George, Angie Dickinson, Barbra Streisand, Spike Milligan, Harry Secombe*

FAVORITE OPERA *"La Traviata"*

FAVORITE COMPOSER *Verdi*

FAVORITE DANCES *Square dance, samba, waltz, foursome and eightsome reels, Fijian love dance*

GODCHILDREN *Master Peter Phillips and at least sixteen others*

WEST END CLUBS *Army and Navy, Athenaeum, Boodles, Buck's, Cavalry and Guards, Les Ambassadeurs, Travellers, Turf, RAC*

PAST GIRL FRIENDS *Lady Camilla Fane, Princess Marie Astrid of Luxembourg, Rosaleen Bagge, Sabrina Guinness, Sybella Dorman, Lady Charlotte Manners, Anna Wallace, Lady Cecil Kerr, Lady Jane Wellesley, Bettina Lindsay, Penelope Eastwood, Georgiana Russell, Laura Jo Watkins, Davina Sheffield, Elizabeth Manners, Jane Ward, Lucia Santa Cruz, Rosie Clifton, Lady Caroline Percy, Louise Astor, Caroline Longman, Lady Leonora Grosvenor, Lady Sarah Spencer*

BETROTHED *1981, to Lady Diana Spencer* ▽

FASHION INFORMATION

Page 76: *Cover details:* Mini dress at OMO Norma Kamali, NYC; Neiman-Marcus. Earrings at Jimi Breazeale, NYC. **Page 100:** *Above photo:* Sunglasses by Carrera International, about $37, available at department and specialty stores. . . . Charles Jourdan sunglasses at all Charles Jourdan Shops. . . . Fiorucci for Renaissance Eyewear at Macy's, Herald Square. . . . Eyeguard, to order at Plaza Sunglasses, 1 Victory Plaza, Newark NJ 07102. **Page 110:** *Top to bottom:* That Added Touch. Henri Bendel. . . . Jonathan. To order at 131 East 70th Street, NYC 10021. . . . Filis Forman. To order at 509 West 236th Street, Riverdale NY 10463. . . . Bobby Breslau. To order at 45 East 7th Street, NYC 10003. **Pages 238-239:** Patricia von Musulin bracelet. Bergdorf Goodman; Lina Lee, Beverly Hills. **Page 241:** For information, see cover details, page 76. **Pages 242-243:** Shoes by Joan & David. Ann Taylor. **Page 244:** Woman's shoes, Joan & David. Ann Taylor. Man's clothes, Polo by Ralph Lauren. Shoes, Paul Stuart, NYC. **Page 245:** Women's sneakers by Keds. Man's clothes, available at The Gap stores nationwide. Sneakers, The Athlete's Foot. **Page 246:** *Inset:* Calvin Klein also at Woodward & Lothrop; Lazarus, Columbus OH. Man's clothes available at The Gap stores nationwide. Sneakers, The Athlete's Foot. **Page 247:** Belt, Robert Riff for Redball, New York. Capezio-in-the-Village, NYC. Sneakers by Keds. Man's clothes, Brooks Brothers. Shoes, Paul Stuart, NYC. Man's sunglasses, see page 248. . . . *Inset:* Earrings, James Birch at Detail, NYC. Cuff, Kenneth Jay Lane. Saks Fifth Avenue. **Page 248:** Perry Ellis also at B. Forman; Hudson's; Bullock's. Woman's sunglasses, Fiorucci for Renaissance Eyewear. Macy's, Herald Square. Earrings, Jerry Kott. Bergdorf Goodman. Man's shorts, Merona Sport. Man's Ray-Ban sunglasses by Bausch & Lomb. Available at fine department, optical, and sporting goods stores nationwide. **Page 249:** Cuff, Andrew Hatfield at Kruger Gallery, NYC. Bag, Walker at Redball, New York; Barney's, NYC; Ultimo, Chicago; Margie Roth, Sylvania OH; Claire Pearone. Shoes, Joan & David. Bloomingdale's; Dayton's; Ann Taylor, Beverly Hills. **Pages 250-251:** Earrings, Eileen Aubi. Shoes, Andrea Pfister. Lord & Taylor; Marshall Field's; Lina Lee, Beverly Hills. **Pages 252-253:** *Inset:* Earrings, F. B. Durland. Bracelet, Harry L. Neufeld. Montrachet, Margate NJ. Handbag by Bagheera. Shoes, Halston for Garolini. . . . *Right:* Earrings and cuff by Dennis Higgins. Cuff at Hardware/So. Hollywood. Shoes by Manolo Blahnik at Manolo Blahnik, NYC. **Page 254-255:** Dennis Higgins earrings. Bergdorf Goodman; Ultimo, Chicago. Pratesi towel. **Page 256:** Towel by Pratesi. **Page 257:** Earrings, Blue Poitras available at Artwear, NYC. Mark Spirito bracelet. **Pages 266-267:** All jewelry, M&J Savitt. Earrings and necklaces to order at Saks Fifth Avenue. Ring at Bloomingdale's, NYC; HWR Jewelry, Aspen. **Pages 268-269:** *Left:* Earrings, Marieluisa Stern for Stigi. Bergdorf Goodman. . . . *Inset:* Earrings, M&J Savitt. Bracelet, Patricia von Musulin. Bergdorf Goodman; Jere Scott Ltd. at Stanley Korshak, Chicago; Lina Lee, Beverly Hills. Burlington Hosiery. Shoes, Walter Steiger. **Page 298:** Artwear, NYC; Body Sculpture at Harcus Krakow Gallery, Boston. **Page 305:** Earrings, Robert Lee Morris also available at Armando, Los Angeles. **Page 306:** F. B. Durland earrings. Bergdorf Goodman; Tricia Woo, St. Louis MO; Charles Gallay, Beverly Hills. Patricia von Musulin bracelet. Bergdorf Goodman. Maud Frizon bag at Maud Frizon, NYC. Christian Dior Legwear. **Page 307:** F.B. Durland earrings. Bergdorf Goodman; Eve France, Houston; Charles Gallay, Beverly Hills. Barry Kieselstein-Cord belt. Christian Dior Legwear. **Page 308:** Earrings, Robert Lee Morris. Available at Artwear, NYC. Ken Begun bracelets. Bergdorf Goodman; Marshall Field's; I. Magnin. **Page 309:** F.B. Durland earrings. Bergdorf Goodman; Tricia Woo, St. Louis MO. Belt by Barry Kieselstein-Cord. Baume & Mercier watch. Tourneau, NYC; Bailey, Banks & Biddle, Philadelphia. Pouch bag, It's All Sewn Up for Sandy Goldstein, NYC. Hanes Hosiery at fine department stores. Yves Saint Laurent shoes. Saks Fifth Avenue. **Page 310:** Jerry Kott earrings. Bergdorf Goodman; Pegasus, Philadelphia; Ultimo, Chicago. Barry Kieselstein-Cord belt. Henri Bendel; Ultimo, Chicago; Maxfield Bleu, Los Angeles. Patricia von Musulin bracelet. Bergdorf Goodman. Christian Dior Legwear. Guido Pasquali shoes. **Page 311:** Ted Muehling earrings. Bergdorf Goodman. Ken Begun bracelets. Henri Bendel. **Page 316:** *Large photo:* Bergdorf Goodman; Shillito's, Cincinnati OH; Hudson's; Marshall Field's; Dayton's; Robinson's, California. Hat by Madcaps. Socks, Electric Sok! Capezio Ballet Makers shoes available at Capezio dance shops nationwide. . . . *Inset:* Polyester woven gabardine shorts. Top and shorts at Bloomingdale's; Stefan Kaelin's, Aspen CO; Herb Rapps Racquet Shoppe, Las Vegas. Hat by Madcaps. **Page 317:** *Above:* Available at all Jaeger shops. Carol for Eva Graham bracelets. L.S. Ayres. . . . *Below left:* McGuire Girl, Moorestown NJ; Jordan Marsh, Boston; Virginia Crabtree, Raleigh NC; Lewin's, Wichita KS; The Carriage Shop, Dallas. Sneakers by Keds. . . . *Below right:* Bonwit Teller; Davison's, Atlanta GA. Socks, Electric Sok! Sneakers by Keds. **Pages 318-319:** *Above:* Guido Pasquali shoes. . . . *Below, inset left:* Earrings, Cathy and Marsha for Catherine Stein. Bronze bracelet, Ted Muehling. Ebony bangle, La Porte Bleu. . . . *Inset right:* Esther Gallant earrings. Belt, La Bagagerie NYC and Beverly Hills. . . . *Right:* Dennis Higgins earrings. Bergdorf Goodman; Hardware/So. Hollywood. **Pages 320-321:** *Inset:* Earrings, Ellen Designs for Robert Originals. Altman's. Shoes, Christian Dior. Mr. Jay, Millburn NJ. . . . *Right:* Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Bracelets, wrist to cuff: Ophelie, NYC. Jilbari Designs.

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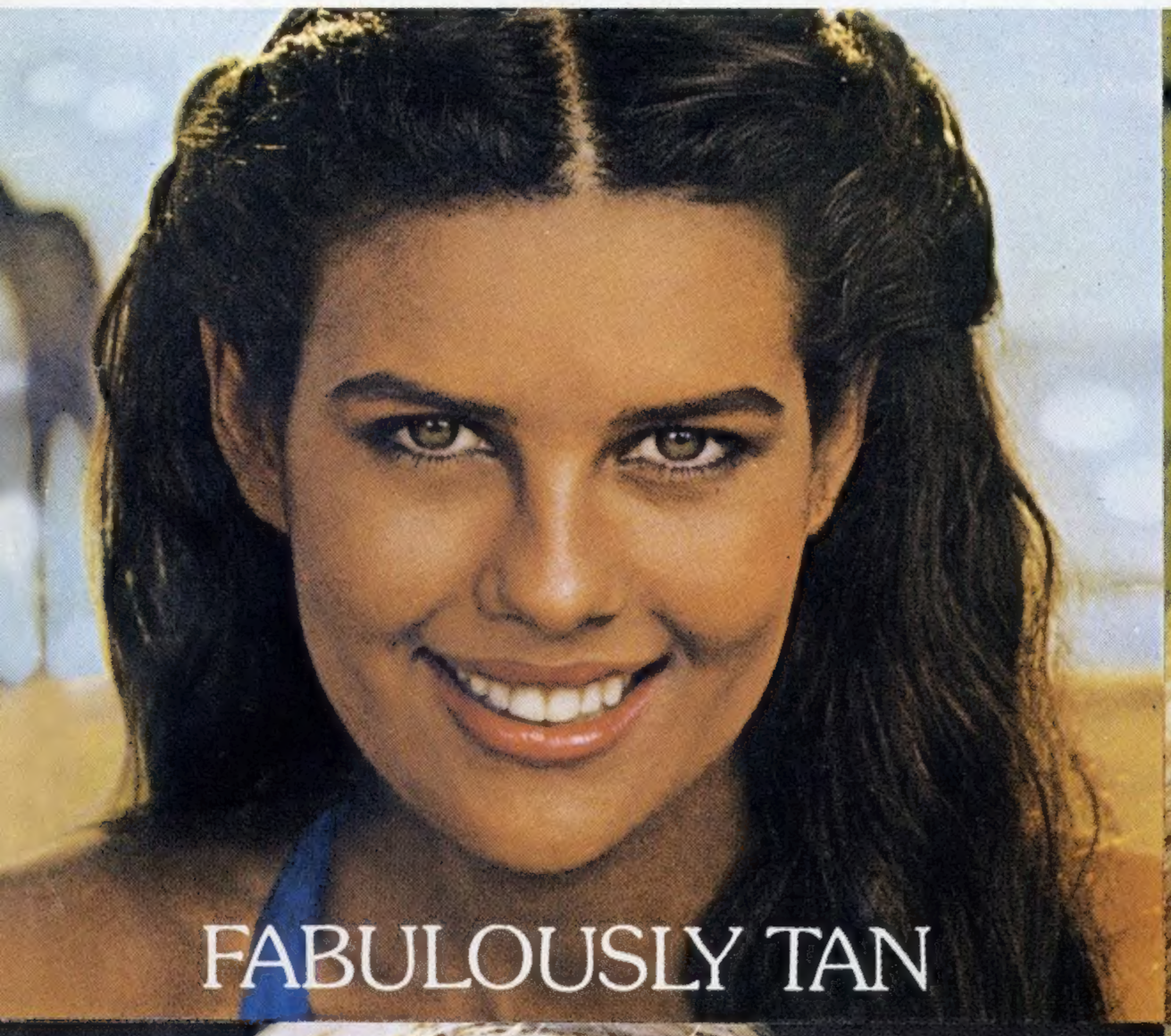

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